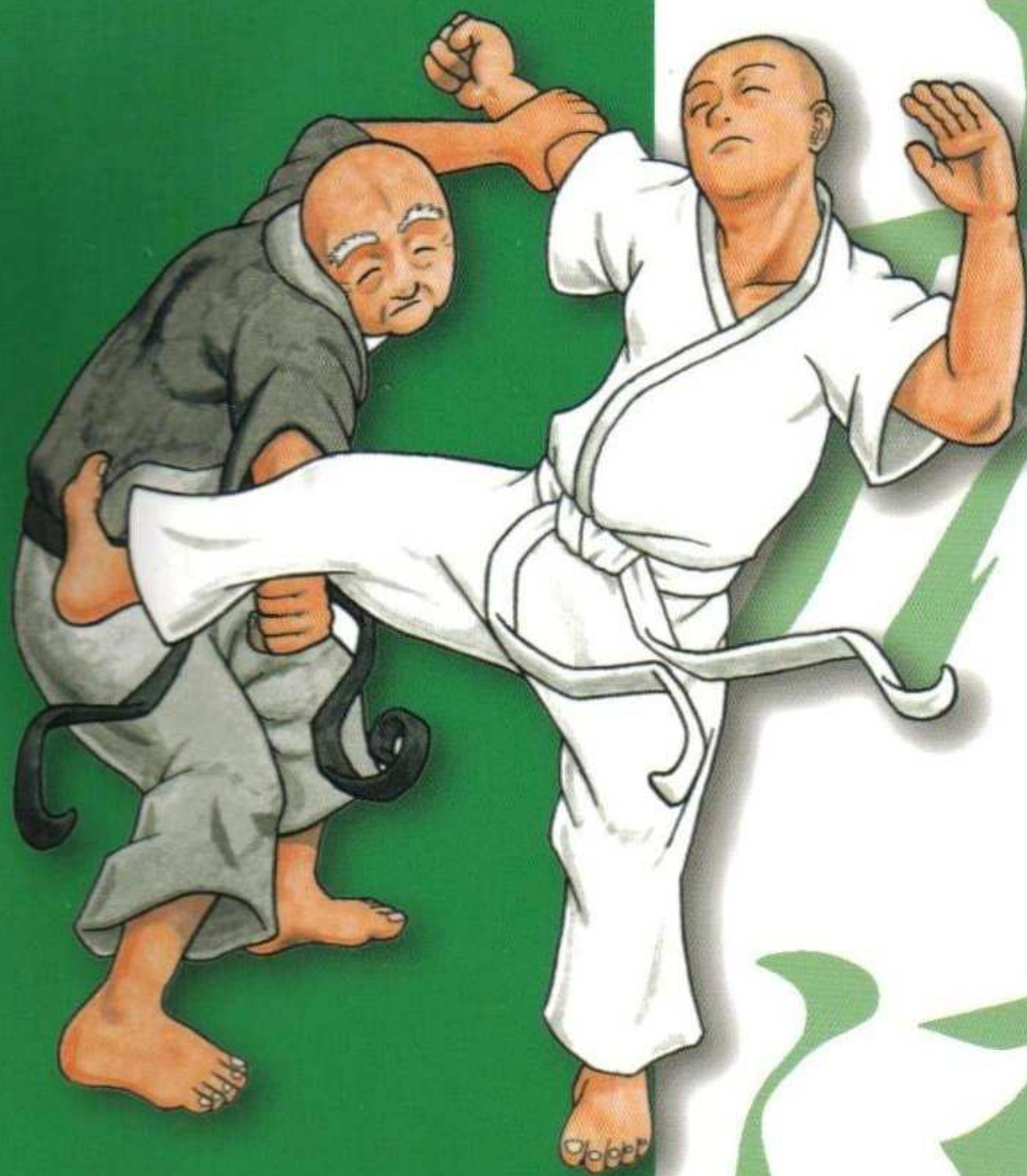


BUJINKAN BUDŌ DENSHO  
GYOKKO RYŪ  
TAIJUTSU NO KATA



by Carsten Kühn  
Artwork by Tommy James Peters

Bujinkan Budô Densho

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Gyokko-Ryû

Taijutsu no Kata

玉  
虎  
流

by

Carsten Kühn

Artwork by Tommy James Peters

**Gyokko-Ryû – Taijutsu no Kata**

by Carsten Kühn, artwork by Tommy James Peters

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## Introduction

This manual is based on the author's current level of knowledge as of autumn 2009. It should be noted that only a small selection of the numerous *Ninjutsu* techniques taught today can be described.

This manual should be regarded as a bridge to deepen already existing knowledge of the respective *Bujinkan Ryû* and their *Kata*. The reader will not be able to teach himself any of these techniques based on the illustrations and explanations. In order to learn the sequences of the techniques correctly and safely, it is recommended that you join a *Dôjô* led by a qualified teacher. The information contained herein should be regarded exclusively as accompanying or supplementing the training and can and should in no way whatsoever replace a personal teacher. When choosing a *Dôjô* or teacher, please ensure that the *Dôjô* of your choice is a recognized *Bujinkan Honbu Dôjô*.

When carrying out fighting techniques, always make sure that you don't injure anyone – not even yourself!! And always remember that it is in line with the spirit of *Budô*, the practicing of martial arts outside a *Dôjô* should only, if at all, be for defence purposes!

This training manual intentionally violates a so far worldwide “unwritten law” which states that fighting techniques shall be published neither in book form nor on the Internet. Nevertheless, should we, the teachers of martial arts, keep the techniques a secret forever? Should we, like the famous dragon sitting on the gold treasure, guard this knowledge and as a result accept that it might even be lost one day?

After publication in recent years of numerous books and tutorial films on specific *Ninjutsu* areas, I would like to provide with this book a practical and concise manual for daily training. Thanks to the extensive and detailed illustrations, the training does not have to be interrupted repeatedly in order to read notes required for the next technique.

A special word of thanks goes to *Shihan* Steffen Fröhlich who not only supports the plan of presenting the *Bujinkan Densho* in illustrated form, but also continuously encouraged me to put my idea together in a manuscript. In addition, this book was created in cooperation with a number of the highest black belt degree holders in Germany who made their knowledge, their

experiences, numerous documents and video material available and without whom this conception would have not been possible. Ultimately, the actual author must therefore be named as being the entire *Bujinkan Deutschland*.

I must, however, take this opportunity to mention that the opinions, conclusions and mistakes that may be found in this book are to be directly attributed to me as author. I would be grateful to receive any information you may have concerning incomplete or incorrect information for future reprints, also with regard to the planned publishing of further *Densho*:  
Mail to: [GreenSauce@t-online.de](mailto:GreenSauce@t-online.de)

*GreenSauce* Carsten Kühn



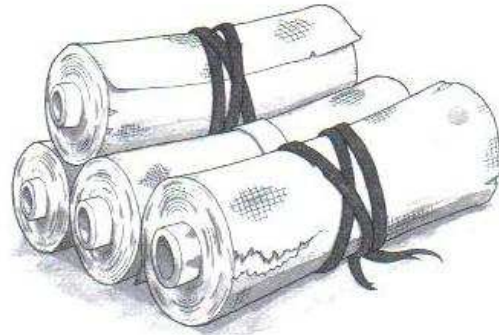
## Bujinkan Budô Densho

In the Japanese language, the term *Densho* stands for the scrolls that contain the knowledge about techniques, strategies or training methods and that have been supplemented continuously over centuries and passed down through generations.

However, these scrolls seldom contained all the important things and the texts were oftentimes composed in such an incomprehensible way that only direct students could read and interpret them. Today, this makes it very difficult for us to clearly determine if the content actually describes the learning of a technique or a technique sequence, or if it is only referring to a particular movement principle. In addition, the writing of many of the scrolls can either be scarcely deciphered, or the composer was a bad illustrator or the handwritten comments allow several different definitions and interpretations.

One of the main problems, however, is that the original scrolls were written partly only in note form, like for example: “*When he strikes, step away, kick and throw.*” But in which direction should we step? How and in what direction should we kick or throw?

When a certain principle was only to be illustrated and trained by means of a *Kata*, it was often of no importance whether one moved to the left or to the right side to avoid the attack. In contrast, it was extremely important to exactly observe an angle or a distance when carrying out a joint lock technique typical for this *Ryû*.



This also explains why there are so many different forms that have been passed down. As a situation in life will never repeat itself in the same way and each person is different, it should be pointed out to the martial arts student that normally each fight reveals new aspects. Furthermore, it should be made clear to him that these situations cannot be foreseen and can therefore not be practiced beforehand. If he is aware of these facts, he will be prepared for them mentally, and will therefore not be completely unprepared. A student, however,

should get the chance to cope practically with any kind of situation that may arise. This can only take place through training.

Oftentimes, it helps us to have knowledge about how and at what point in time this school was created, what principles it had, what stances, strike, kick and throw techniques were mainly used and, above all, what feeling of movement they are accompanied by!

Possible errors in translation (e.g. from Japanese into various other languages and ultimately into German) or mistakes when sorting the individual pieces of information into the wrong order, can result in contradictory descriptions of how a *Kata* is performed “correctly”. Whereby one of the most important principles of the *Togakure Ryû* is that there is never actually a right or a wrong way of carrying out a technique.

“TWO TRUTHS CAN NEVER CONTRADICT EACH OTHER.”  
Galileo Galilei (1564 – 1642)

The same problem exists when naming the individual *Kata*. There are always several ways of translating a text into another language. Furthermore, there are different kinds of pronunciation and also spelling. In Japanese in particular, free use with words is popular, which is reflected in the *Kata* names that often feature “flowery” transcriptions. The terms used in this book are the ones most commonly used in the *Bujinkan*.

As, for reasons mentioned above, there are different ways of executing the different *Kata*, I have – for a better understanding - decided to describe only one for each *Kata*. This will allow each teacher to teach the individual *Kata* with an open mind by adding from his own experiences and his own preferences. It is these *Henka* that bring life into the *Kata* of *Bujinkan Budô Taijutsu*.

Even *Hatsumi Sensei* says that we ourselves should always vary and, for example, once in a while also practice individual *Kata* with a “feeling of movement” of another *Ryû*.

*Gyokko Ryû Kosshijutsu*, 玉虎流骨指術  
*Kotô Ryû Koppôjutsu*, 虎倒流骨法術  
*Shinden Fudô Ryû Dakentaijutsu*, 神伝不動流打拳体術  
*Takagi Yôshin Ryû Jûtaijutsu*, 高木揚心流柔体術  
*Kukishinden Ryû Happô Bikenjutsu*, 九鬼神伝流八法秘剣術  
*Gikan Ryû Koppôjutsu*, 義鑑流骨法術  
*Togakure Ryû Ninpô*, 戸隠流忍法  
*Gyokushin Ryû Ninpô*, 玉心流忍法  
*Kumogakure Ryû Ninpô*, 雲隠流忍法



# How to train the kata

## PHASE 1:

The student first learns the basic forms of the individual fist or feet techniques and the joint lock and throwing techniques. Thereafter, slowly and step by step, he learns the complete sequence of a *Kata*.

## PHASE 2:

In order to enable the student to get a better understanding of the principles of the *Kata* or of a certain movement, he will now practice various *Henka*. Here, teachers like to profit from their own wealth of experience. (By teaching how to perform a *Kata* from a kneeling position rather than from a standing position, by attacking with different weapons etc.)

## PHASE 3:

The pure learning of the basic *Kata* is now completed. In order to refine these technically, additional counter techniques can be taught. This means that the attacker will now try to counter all your counterattacks.

Firstly, the different points in time when the counterattack will take place will be distinguished. For example ...

- ... to offer no chance for an attack.
- ... at the start of a technique already.
- ... while executing a technique.
- ... when the technique becomes fully effective.
- ... after the technique has been executed.

The symbolic “element” under which the particular technique is carried out is also distinguished.

These elements are, for example, differentiated in:

- ✧ Earth (e.g. the hindering of the technique)
- ✧ Water (e.g. twist yourself out/free yourself right at the beginning)
- ✧ Fire (e.g. use a more dominant technique yourself)
- ✧ Wind (e.g. playfully allow the flow of the opponent’s movement and counter if necessary)
- ✧ Void form (e.g. the use of weapons or mental attacks)



#### PHASE 4:

The techniques are now trained with many different opponents. That means even with “difficult” training partners who prefer to block or who are immobile or very strong. And, of course, in contrast to smaller, weaker opponents where one possibly needs to be more concentrated. Training with friends and acquaintances who have other fighting styles is invaluable.

#### PHASE 5:

Once a student has internalized a *Kata* and its counter techniques, he has to go back and start again “from the very beginning”. He starts to learn the *Kata* again with all its details in a completely new way. But this time in a way where no counterattack is possible.

#### PHASE 6:

I personally see the last phase as being that point in time when you don’t think about how to move. Your head only tells you what the effect on the opponent should be. Your hands, feet and hips know of their own accord what has to be done. “Don’t think, just act!”

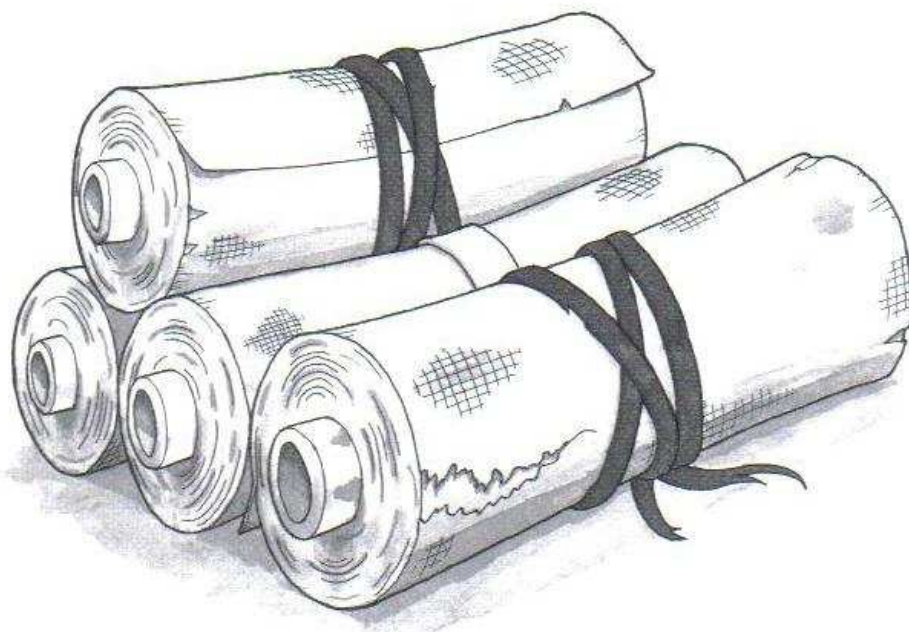
The techniques should now flow without stagnation or angular movements. Now, only timing and rhythm are refined. Finally, the *Kata* can now be trained with the feeling of movement of other *Ryū*.

## The rule of the eight

- ✧ There are at least eight directions (or possibilities) how a technique can be executed.
- ✧ There are at least eight possibilities how to counter each of these executions with one counter technique.
- ✧ There are at least eight possibilities how to hinder each one of these eight counter techniques.

Gyokko Ryû Kosshijutsu

玉虎流骨指術





The “School of the Jeweled Tiger” is one of the oldest Japanese martial arts that originates from China and was apparently developed based on Chinese *Kempô*.

It is said that a Chinese named *Chô Gyokko* (there are several ways of spelling this) introduced the first forms of the later *Gyokko Ryû* to Japan during the *Tang* dynasty (7<sup>th</sup> to 10<sup>th</sup> century). As this style requires fast body movements and consequently the use of extremely strong striking and blocking techniques, he must have been of a powerful, but also graceful stature. This explains the relatively high positions and the special type and way of applying joint lock techniques. He was probably previously a guard at the Imperial Chinese Court as most of the techniques end with control of the attacker; a warrior of the *Gyokko Ryû* waits until the fight begins in order to leave the opponent with no chance. In order to describe the feeling of movement when executing the techniques, it suffices to have a look behind the spiritual fighting strategy of the school: Once you have found the opponent’s weak point, attack this with all your strength. You get him on the ground with only one technique that, however, is only powerful enough for you to control the situation or force him to give up. One of the records passed down states:

*Hisshô no shinnen* 必勝の信念.  
“BELIEVE IN CERTAIN VICTORY”

The name itself of this school typifies one of its highest principles which stipulates that one should indeed destroy the force of one’s enemy, but spare his life. In Asia, the tiger stands for grace and power. Thus, one should use the physical power in a meaningful and controlled way. This is illustrated by a metaphor of the *Gyokko Ryû* which says:

“THE HEART OF A WARRIOR IS VALUABLE AND IMPORTANT”,  
(*Bushigokoro wo motte tôtoishi to nasu*; 武士心を以って尊しと為す)

Further rules are, for example, that a true warrior should always be aware of the responsibility he has towards his nation and his fellow men. He should forget his ego and take care of virtues like discipline, patience and courage. However, in case of danger, he should keep his spirit free and remain silent. The techniques and knowledge acquired should not be passed to others without the explicit approval of the teacher.

Today, the *Gyokko Ryû* together with the *Kotô Ryû* forms the technical basis of the *Bujinkan Dojô Budô Taijutsu*. A system where its founder, *Hatsumi Masaaki*, has combined a total of nine Japanese martial arts schools. The



*Gyokko Ryū* is not a *Ninjutsu* school but a *Bujutsu* school, even though it is listed as *Ninpō* derivative in the *Bugei Ryuha Daijiten*, the Japanese standard work of martial arts.

Passed down over centuries from generation to generation, *Hatsumi Masaaki* is meanwhile the 28<sup>th</sup> grandmaster of this style.

Today, in the *Gyokko Ryū*, almost only the area of *Kosshijutsu* (attacks against muscles and nerves) is taught. At the same time, its techniques form a basis for the entire *Ninjutsu* training. The most important element is command of the form of the eight basic techniques – our current *Kihon Happō*. This includes all the important fighting methods: blocking techniques, strikes, kicks and attacks against soft and hard parts of the body as well as joint locks and throws. Furthermore, these eight basic techniques are also to be found in other *Bujinkan Ryū*, each with different feelings of movement and partly with different techniques. The “form of the five elements”, the *Sanshin no Kata*, also incorporates various styles. This is the preferred style out of which several scenarios for fighting strategies are practiced.

The main feature of this school is the footwork. When a joint lock is being practiced, this is not done using pure muscle strength but, by using skilful footwork and with retention of the joint lock, one, so to say, circulates the opposing joint. As such movements are time-consuming, the *Gyokko Ryū* attaches great importance to attacks against weak points of the human body such as inner organs, muscles and nerves before and whilst practicing such techniques. Therefore, the movements take place around the point of equilibrium of an opponent that was fixed beforehand by means of a joint lock. The power of a technique is based primarily on the rotating movements of the whole body, the application of the hips and the backbone and the correct footwork.

The three basic *Kamae* of this school show the role of the *Boshi Ken* as a weapon: in *Ichimonji no Kamae*, *Hicho no Kamae* and *Jūmonji no Kamae*, the thumb of the front hand always points upwards. The reason for this is that the body's own energy should always flow freely and there is no time lost for an attack with the thumb. The preferred position is *Migi no Kamae* (right leg in front) in order to protect the heart better against attacks. In general, in the fighting stances, one normally stands centred, i.e. your balance should be distributed evenly on both feet if possible. Although most of the *Kamae* of a *Ryū* are more the offensive type.

Whilst, for example, the movements of the *Koppōjutsu* (attacks against bones and joints) are aimed at attacking the opponent hard from the front in order to withdraw again immediately afterwards, the attacks of the *Gyokko Ryū* are rather executed to the side and semicircular. The preferred finger and hand techniques are carried out against vital parts of the human body at an angle of

45 degrees. There are, however, within this school also a series of *Kata* that (in the classical sense) are not aimed to attack the soft targets of the human body.

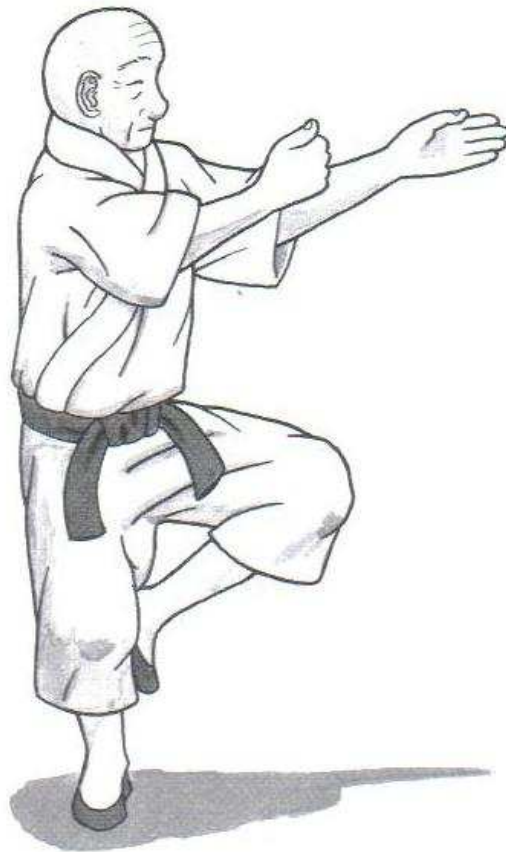
The block techniques that are used should, through their extreme force, first of all break the balance of the opponent in order to then be able to attack the weak spots of his body (*Kosshijutsu*) better. As one has to get really close to the opponent for this, the back hand is always held in front of the body in order to protect from possible counterattacks of the opponent. Oftentimes, attacks using the fingertips are applied. In earlier times, these attacks were called *Shitôjutsu* (techniques with the fingers). The finger position *Shitô Ken* (*Boshi Ken*) is perhaps one of the most popular forms. The tip of the thumb is not only used as a weapon attacking soft parts of the body, but also against hard targets like, for example, the temple (*Kasumi*). Here, the thumb knuckle (*Koken*) is used. It should also be noted *Shutô* has a different name in the *Gyokko Ryû*: it is called *Kiten Ken*.

The *Gyokko Ryû* is known not only for its extremely effective *Kosshijutsu*, but also for the effective use with the *Katana*, the *Tanbô* and the *Bô*.

# Kihon Gata

(Basic forms)

基本形





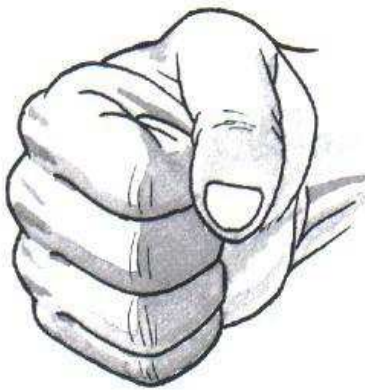
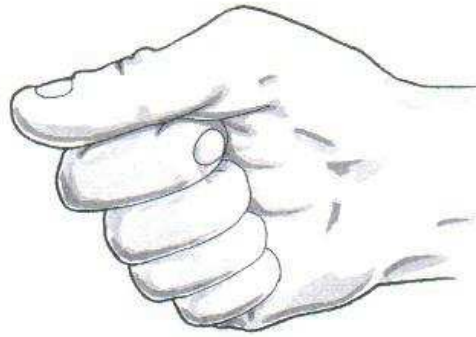
# Kenzen Ichinyo 拳全一如

(The fist and different variants)

## ***Boshi ken/Shitô ken*** (Thumb fist).

The thumb is lying on the fist and slightly pushed forward. Stab with the tip of the thumb like holding a lance or a knife or hack your target in an arc. This is how, in former times, weak points of the opponent's armor could be reached.

With *Boshi ken*, small body parts as muscles or nerves could be targeted.



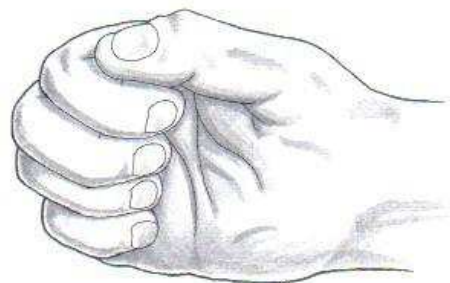
## ***Fudô Ken/Kongo Ken*** (Immovable fist).

*Fudô ken* is the most frequent fist position in *Bujinkan Budo Taijutsu*. The fingers are clenched as tight as possible into the palm of the hand. The thumb runs down the side of the fingers. Hold the fist in upright position (*Tate*), i.e. like holding a long walking stick (or a mug). Mostly, the fist is closed shortly before punching. The effect of this punch is developed

by the pure impact. Especially in the *Gyokko Ryû*, this strike rather aims to place a “proper” painful strike than to seriously hurt the opponent by unbalancing him or breaking his bones.

## ***Shikan Ken*** (Extended knuckle fist)

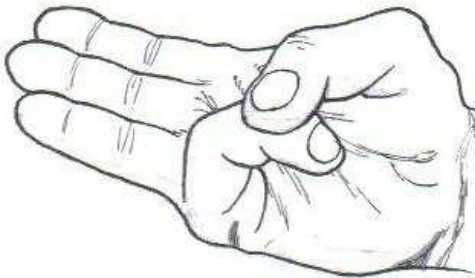
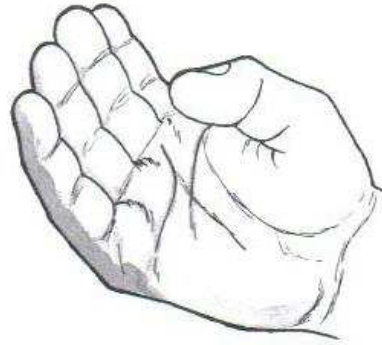
Here, the range of the fist is extended by half of the finger length. The fist is targeted against bones and muscles hitting with the knuckles like using a short lance.



### ***Kiten Ken/Shutô Ken*** (Sword hand fist)

The famous strike with the edge of the hand. In *Bujinkan Budo Taijutsu*, the fingers are bent to an angle of about 90 degrees and strongly pressed between thumb and little finger in order to make the hand more rigid. The posture of the hand looks like one would scoop water with the hand. Mostly the fist is opened to *Kiten Ken* shortly before the strike.

*Kiten Ken* is effected either from outside (*Omote*) in a swinging movement like throwing a lasso or from inside (*Ura*) in a swinging movement like drawing a sword. Compared with *Fudô Ken*, the striking surface gets narrower thus increasing the effect.

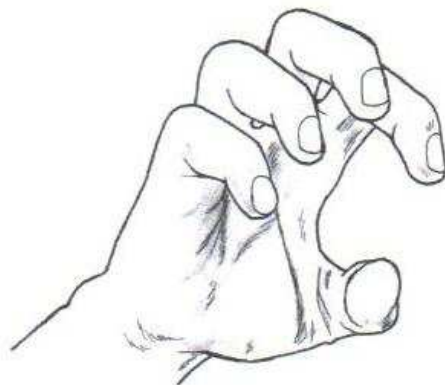


### ***Sanshitan Ken*** (Three finger fist)

Stab with three fingers. Either using the thumb, forefinger and the middle finger or the forefinger, middle finger and ring finger. Using the latter combination, the little finger is bent with thumb resting on it in order to stabilise the carpus. As with *Boshi Ken*, small body parts as muscles or nerves could be targeted.

### ***Shako Ken*** (Claw fist)

*Shako Ken* is a generic term for all kind of open claw strikes. No matter if you scratch your opponent with your fingertips or strongly tear him using three or five fingers. Or if you even hit with the heel of the palm at the same time hacking with the fingertips and afterwards tearing or scratching. In any case you should cause him pain in order to divert him; to mentally and physically unbalance him.



# Kamae 構え

(Fighting postures)

## *Hira no Kamae*

平の構え

(Natural flat posture)

*Hira no Kamae* is a peacefully appearing posture. Contrary to *Shizen no Kamae* (natural posture) you do not place your hands and forearms in front of your body but slightly held them down at your sides. Seen from the side, this posture is more flat (= *Hira*).

Some of the other nine *Bujinkan Ryû* call this posture *Shizen no Kamae*.



## *Jûmonji no Kamae*

十文字の構え

(Cross posture)



In Japan, the upright cross (our plus sign) in a circle is the symbol for the eradication of the devil. This posture is both an offensive and a defensive posture. We repel any opposing attack and do not have to strike out for executing our blocking techniques.





### *Ichimonji no Kamae*

#### 一文字の構え

(Straight posture)

This is the first posture used to defend against an attack. We step back in order to present a target as small as possible at the same time raising both hands. A similar form of this posture is well known in almost every worldwide martial art.

Contrary to the posture of other *Bujinkan* schools with the same name, *Ichimonji no Kamae* of the *Gyokko Ryû* is effected in quite upright position. The body weight is distributed evenly on both feet and the spinal column is in upright position.

The front foot and the open front hand point in the opponent's direction, the rear fist with the upright thumb (*Boshi Ken*) rests on the front forearm close to the elbow.

### *Hichô no Kamae*

#### 飛鳥の構え

(Flying bird or crane posture)

This posture resembles a crane resting on one foot. In this posture we should have the feeling like a bird starting to fly.

This stance is not held very long but is rather only a posture for a changeover from a defensive posture into an offensive one and vice versa. But it is also the starting position to a kick if we raise the knee while the foot is still touching the knee of the supporting leg.

The posture of the upper part of the body is the same as in *Ichimonji no Kamae*.





### *Doko no kamae*

怒虎の構え

(Angry tiger posture)

In many Chinese martial arts, this posture of the arms represents an attacking jumping tiger. In the *Gyokko Ryû* we should observe (always looking at the opponent) to constantly see the rear raised fist from the corner of the eyes.

### *Sanshin no Kamae*

三心の構

(One posture – three principles)

This posture is like *Ichimonji no Kamae*, but the rear hand is held at the hip in *Sanshitan*.

In former times, with this strike (forefinger, middle finger and ring finger) the opponent's body could be targeted through the armor. In order to reinforce the carpus, the little finger is bent with thumb pressing on it.

*Sanshin* and *Shoshin* (sometimes, this posture is also called *Shoshin no Kamae*), stand for a philosophy of life of the Japanese who want to grow old maintaining the heart of a three-year-old child. A small child is innocent and cannot discern good and evil, right or wrong. He sees the world with enthusiasm and every day he wants to experience something new. This should be the attitude of every beginner who wants to learn the art of *Budô*. Besides, the *Sanshin* principle also stands for three basic components of every close combat situation: Observe – avoid/fend off – attack.







## ***Hanin no Kamae***

はにんの構え

(Demon posture)

The rear raised hand looks like a lightning rod prepared to receive the energy of heaven which then meets the earthly energy in our legs. With it, we strengthen our human fighting techniques. But the raised hand also simply represents a single-handed executed *Daijôdan no Kamae* for smaller, single-handed used weapons; or symbolizes the swinging movement when throwing *Shuriken*.

Besides, the *Gyokko Ryû* sometimes also uses the following postures, even if they are secondary.

***Uchû Gasshō no Kamae*** (or *Tenchijin Chû Gasshō*),  
***Fûten Goshin Gasshō no Kamae***,  
***Hannô Hanitsu Gasshō no Kamae***,  
***Kahyô Gasshō no Kamae*** and ***Tonryu no Kamae***.

They represent forms which not only consist of one single posture.

From *Hira no Kamae*, for instance, these three *Kamae* can result:

(*Tenryaku*) *Uchû Gasshō*.

(*Chi ryaku*) *Fûten Goshin Gasshō*.

(*Jin Ryaku*) *Hannô Hanitsu Gasshō*.

In all of them, various finger signs (*Mudra*) are used which – according to the teachings of the *Ryû* – apparently enable the practitioner to influence the activities of the opponent and they also support the three aspects of movement of the *Gyokko Ryû* (*Juryoku*, *Jiryoku*, *Fûsui*).

The exact meaning of this rather “mystified” *Kamae*, however, still remains unexplained. For this reason, we refrain from illustrating and describing any details.

# Mutô Taihenjutsu Shoshinsha Gata

(Sword avoiding forms)

## 無刀体変術初心者形

*Taihenjutsu* includes the fundamental techniques for avoiding the energies of an attack effecting no defending techniques with the own hands at all. In case that the opponent attacks with power and you actually use your hands, in the worst case you would lose them.

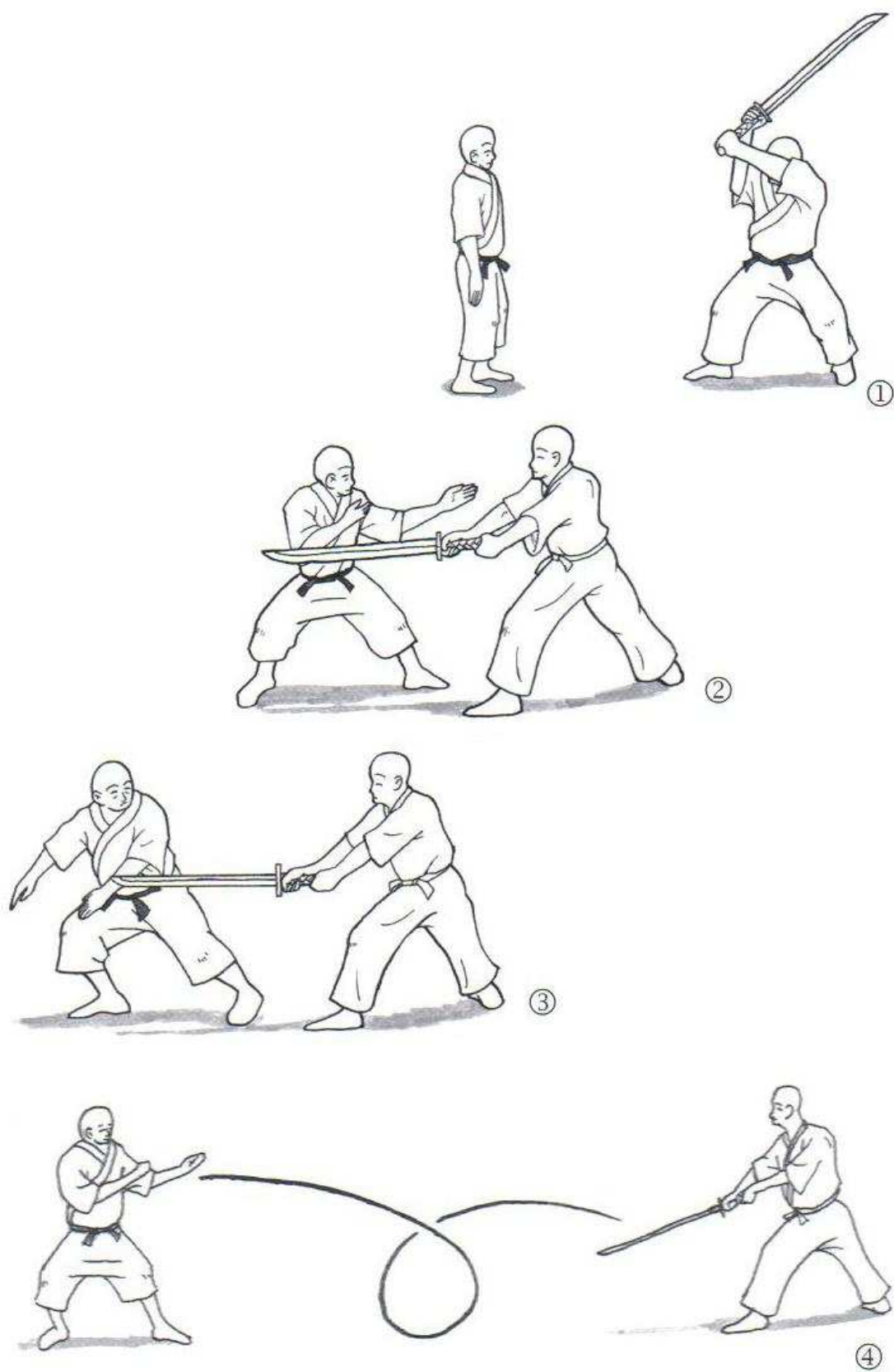
- ✧ Important: Always look at your opponent when executing *Taihenjutsu* and *Ukemi*.
- ✧ Keep moving, escape, roll up and quickly stand up again. This is martial art!
- ✧ Roll up over your shoulder without using your hands, thus you have them free in order to grasp or to hold a weapon. Or in case your hands are hurt or tied up, even though you will be able to defend yourself this way by escaping. This is real *Budô*.

### ***Hira no Kamae*** (Flat - accepting position)

#### 平の構え

- (1) *Uke* stands with a *Katana* in *Daijôdan no Kamae* and attacks with *Jôdan Kiri*.
- (2) Move from *Hira no Kamae* back into *Hidari Ichimonji no kamae* to avoid the sword.
- (3) Turn to the right and roll over the right shoulder to escape from *Ukes* direction of movement.
- (4) Care for the correct *Ma-ai* and perform your *Taihenjutsu* and the change over to *Ukemi* without interruption. (*Nagare*).





***Ichimonji no Kamae*** (Straight line - defending position)

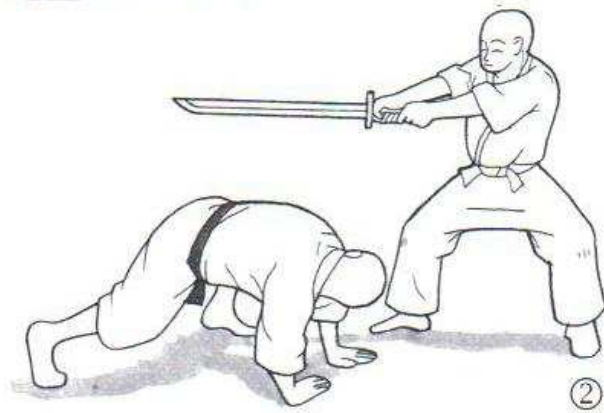
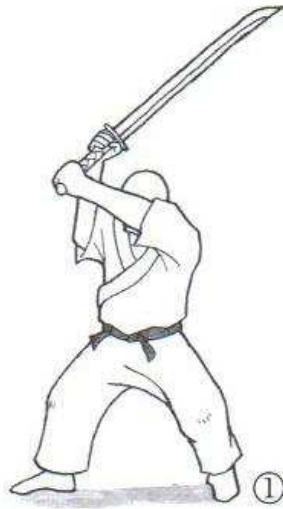
一文字の構え

- (1) *Uke* attacks with *Daijôdan Shomen Kiri*.
- (2) Roll from *Hidari Ichimonji no Kamae* in an angle of 45 degrees over the right shoulder to the right front, exactly throughout the sword thrust in order to get behind or sidewise to the attacker.
- (3) If *Uke* turns to attack with a second *Jôdan Kiri*, move forward (under the attack).
- (4) Execute (left knee on the ground) a counterattack with *Migi Shitô Ken* to *Uke's Suigetsu*, while your left hand controls *Uke's* swordhand with *Uke Nagashi* (the palm of the hand presses from the bottom up against the pommel).

✧ From the different possibilities of rolling, you can always switch to an attack. Use your *Ukemi* to the inside and outside of *Uke*. Get always back into a standing position and then switch into a *Kamae*.

Notes:





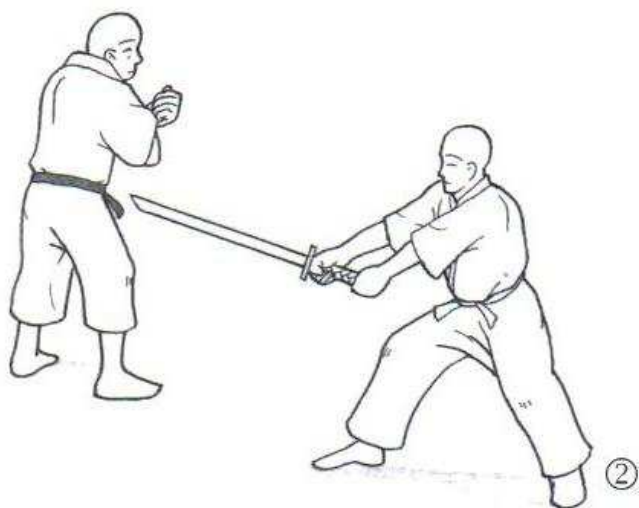
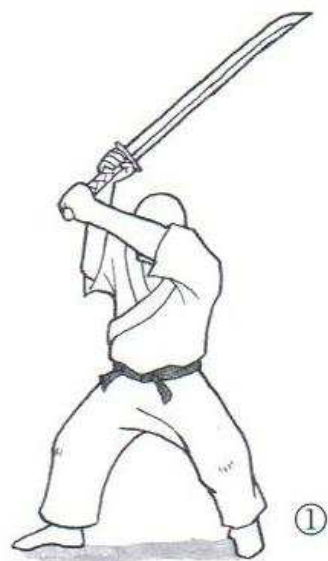
***Jûmonji no Kamae*** (Cross-attacker position)

十文字の構え

- (1) *Uke* stands with a *katana* in *Daijodan no Kamae*. Stand in *Jumonji no Kamae*. *Uke* attacks with *Jodan kiri*.
  - (2) Use the *Shihô Tobi* jumping method to avoid the attack.
  - (3) As soon as it is obvious where the blade is located, jump forward towards *Uke* attacking him with grips and counterstrikes.
- ✧ If the distance is too large, *Uke* can easily direct his sword towards *Tori* if *Tori* jumps with *Tobi* against *Uke*. In order to avoid this, use the very short *Yoko Tobi* to attack *Uke* or perform *Muto Dori* without a loss of time.

Notes:





# Kihon Happô

(The eight fundamental techniques/ principles)

## 基本八法

The *Kihon Happô* consists of the three forms of the *Kosshi Kihon Sanpô no Kata* in which defending, striking and kicking techniques can be practiced, as well as of the five forms of the *Honshu Kihon Goho no kata* where locking, throwing and controlling techniques are applied.

Instead of the *Muso Dori*, the *Ganseki Nage* will be exercised as the eighth basic form of the *Bujinkan*.

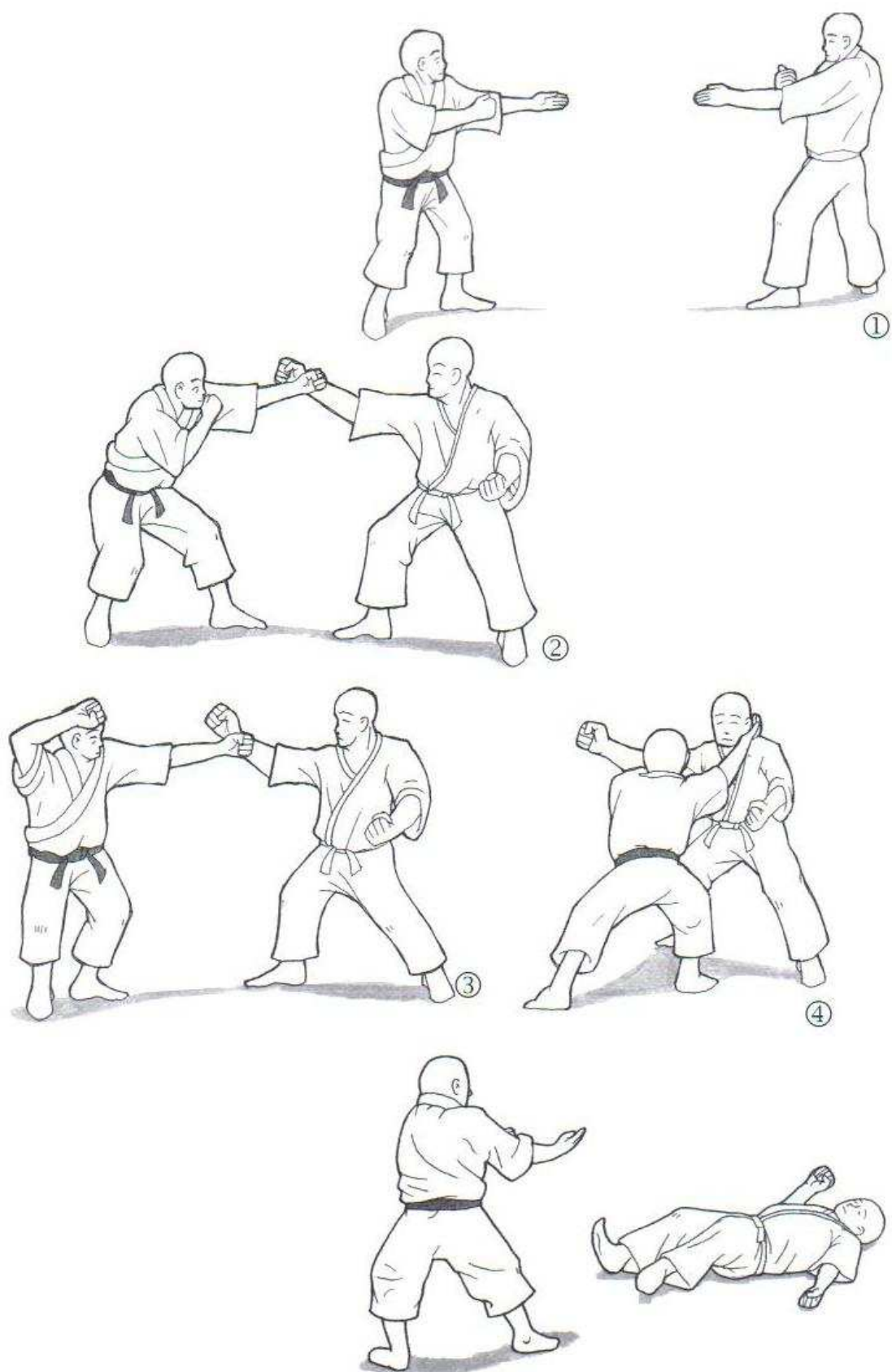
***Ichimonji no Kata*** (Movement pattern in straight succession)

### 一文字の型

- (1) *Uke* prepares to attack in *Ichimonji no Kamae*. You are standing in *Ichimonji no Kamae*, too.
- (2) *Uke* attacks your face with *Migi Jôdan Tsuki*.
- (3) Move backwards to the right side in an angle of 45 degrees and block *Uke* with *Hidari Jôdan*.
- (4) Step forward to the right and execute *Omote Kiten Ken* to *Uko*.

◇ Use your forward hand to control the space. Avoid openings and offensively move forward.



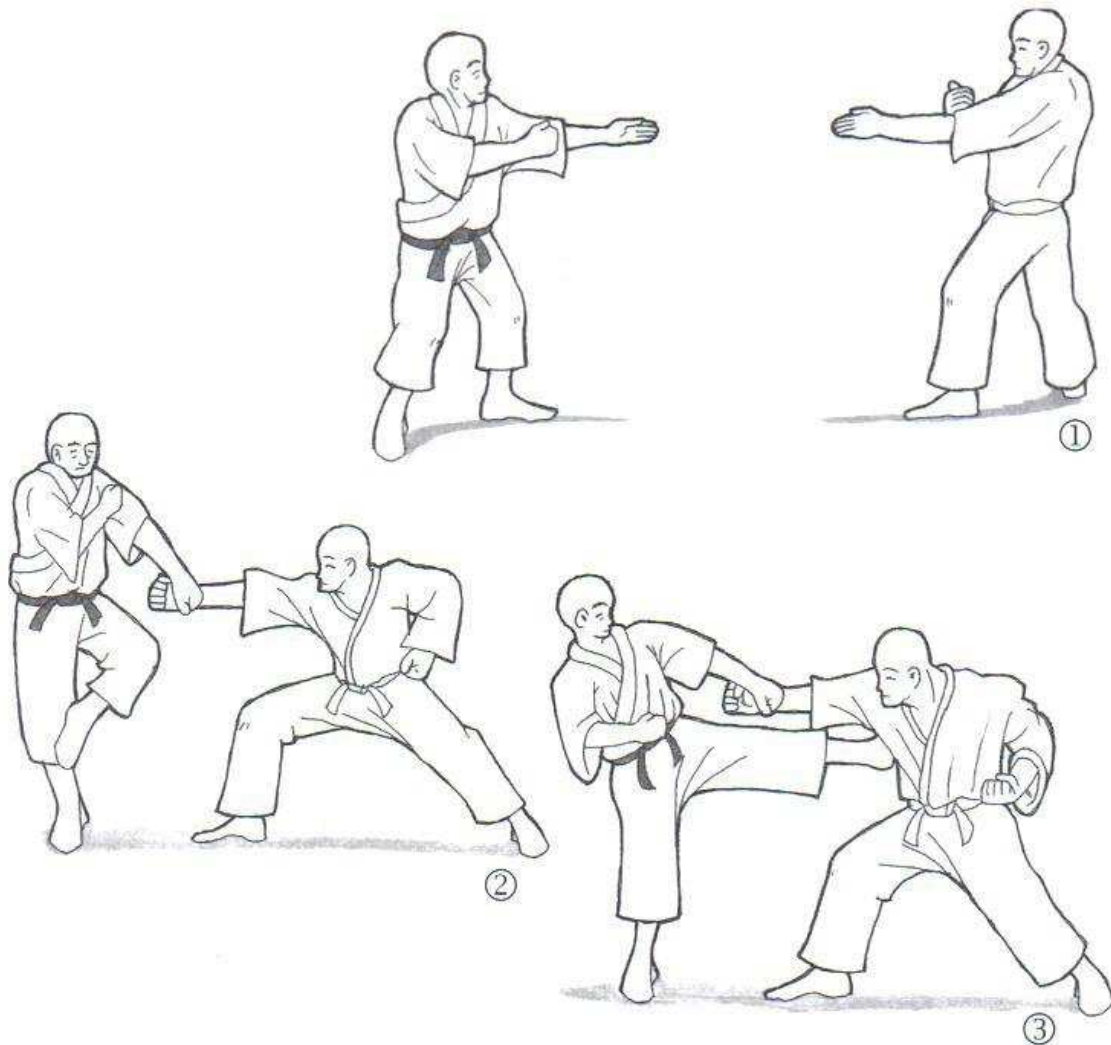


**Hichô no Kata** (Movement of a jumping bird)

飛鳥の型

- (1) *Uke* stands in *Ichimonji no Kamae* while you are waiting in *Hichô no Kamae*.
- (2) *Uke* stabs with *Migi Chudan Shikan Ken* to *Suigetsu*.
- (3) Lower your body and execute a *Hidari Gedan Uke*.
- (4) Lift your body with a simultaneous kick to *Butsumetsu*.
- (5) Put down your left foot, step forward to the right and strike with *Migi Ura Kiten Ken* to *Uko*.

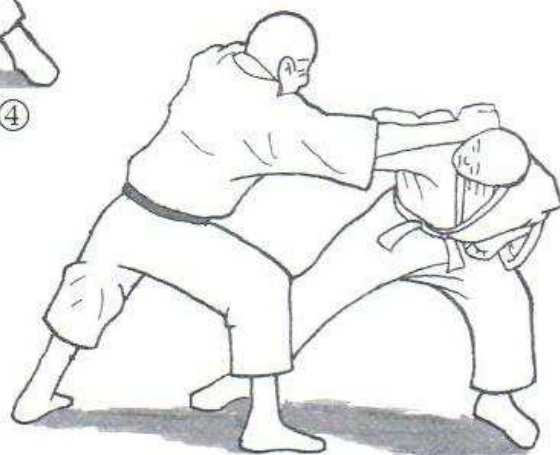
✧ Use your forward hand to control the space. Avoid openings and offensively move forward.



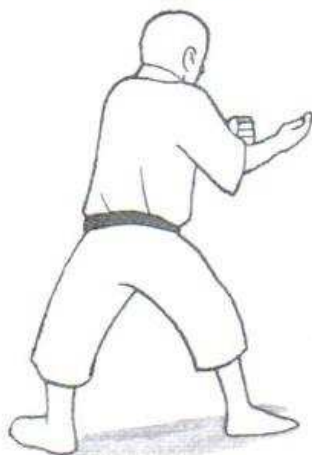
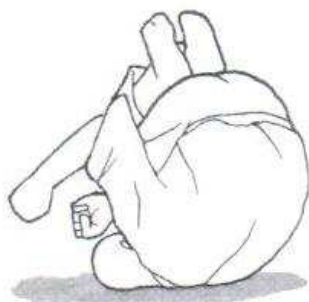
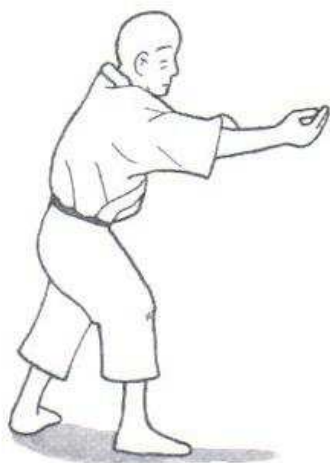




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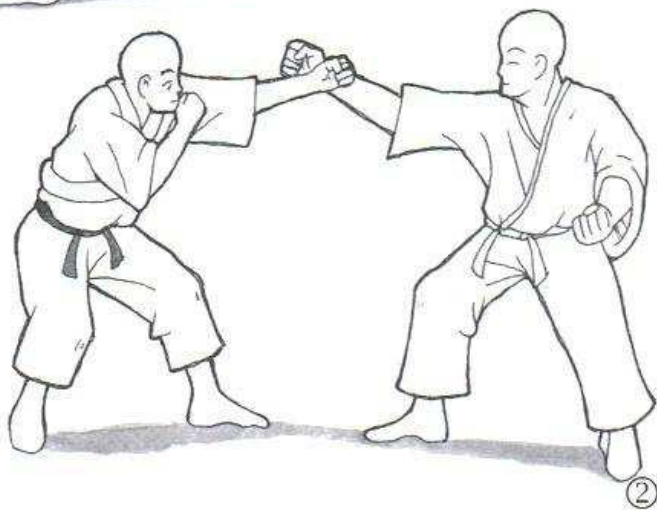
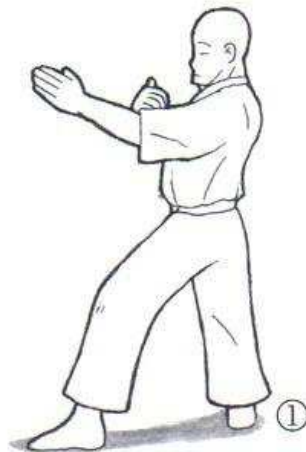
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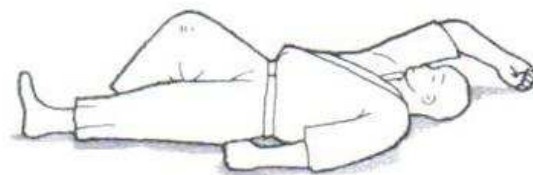
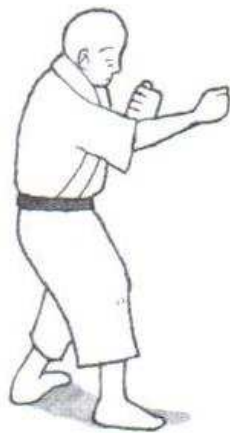
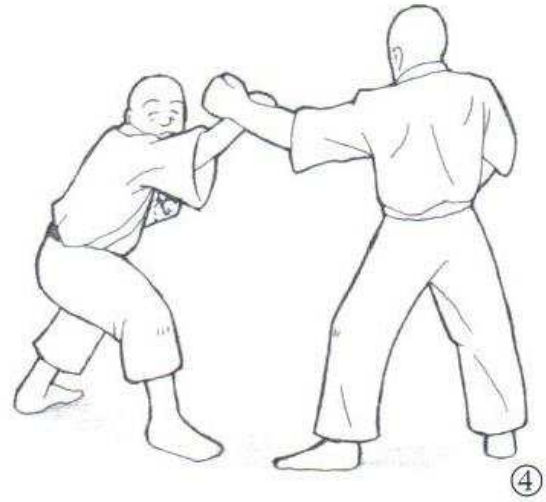


***Jûmonji no Kata*** (Movement in cross form)  
**十文字の型**

- (1) Wait in *Jûmonji no Kamae* while *Uke* stands in *Ichimonji no Kamae*.
- (2) *Uke* attacks with *Migi Jôdan Tsuki*. Block with *Hidari Jôdan Uke*.
- (3) Immediately afterwards attack with *Hidari Shitô Ken* to *Uke's Kimon*.
- (4) *Uke* attacks with *Hidari Jôdan Tsuki*. Move backwards to the left at 45 degrees; raise your left hand to the same height as *Uke's* eyes, then effect *Migi Jôdan Uke* and *Migi Shitô Ken* to *Kimon*.
- (5) Move backwards to the right side in *Jûmonji no Kamae*.

✧ Use your forward hand to control the space. Avoid openings and offensively move forward.



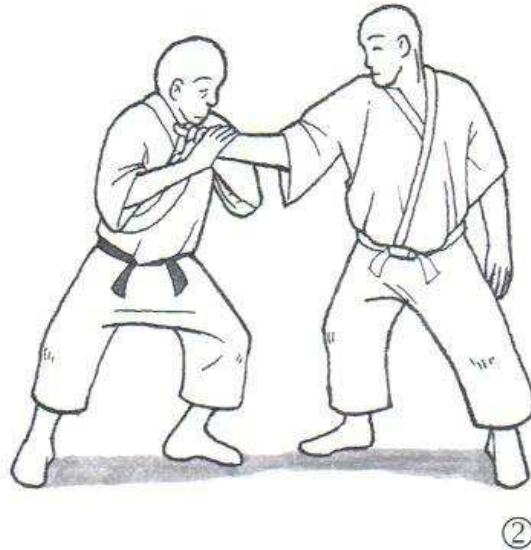




***Omote Gyaku Dori*** (Grasp and outside twist)

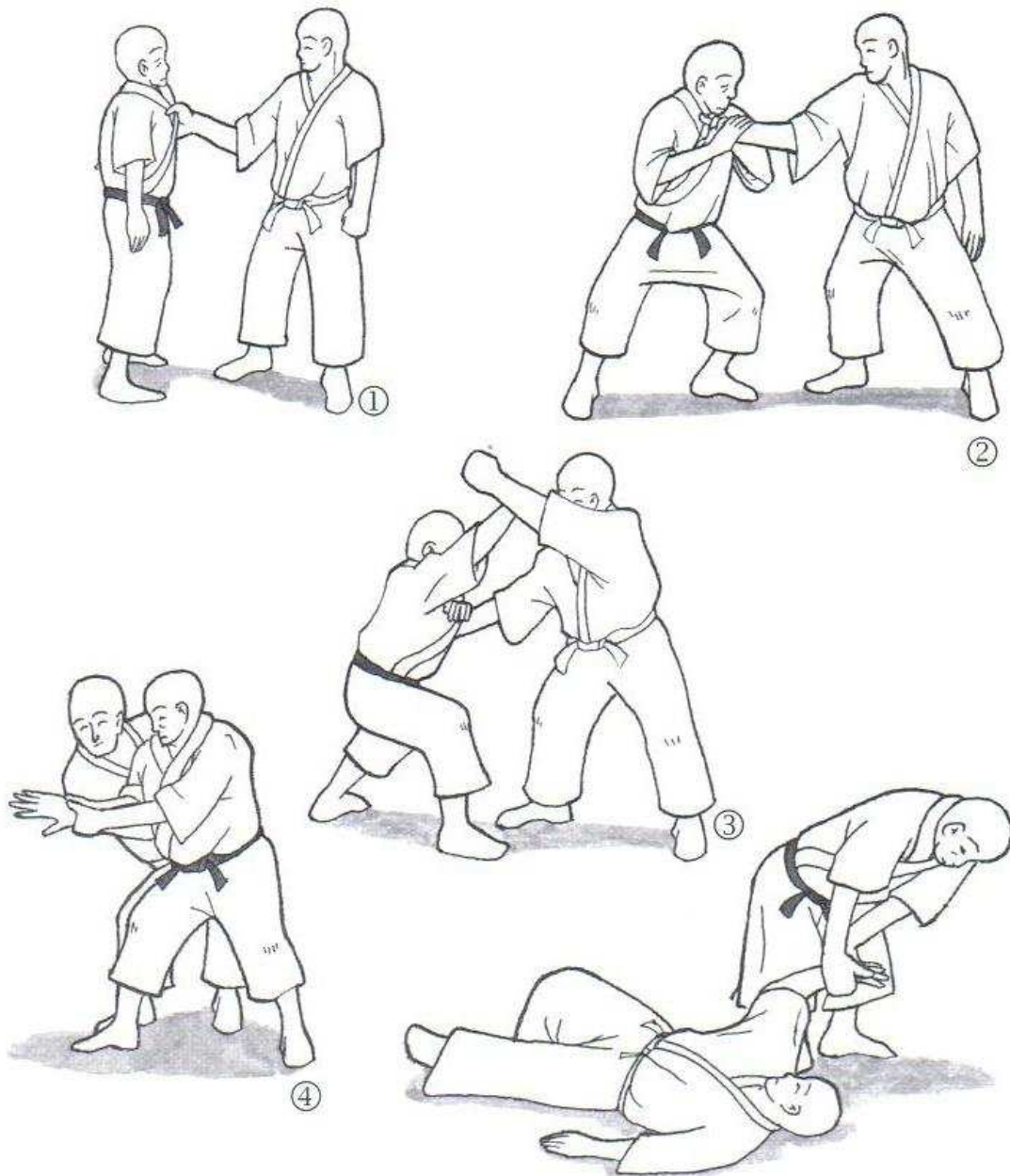
表逆捕

- (1) *Uke* grasps your lapel with his right hand.
- (2) Step backwards to the right and loose *Uke's* grip with your left hand.
- (3) Now take with both your hands *Uke's* right hand (thumb on his back of the hand) and bring him to the ground with an *Omote Gyaku* hand joint lock.



***Omote Gyaku no Tsuki*** (Punch, grasp and twist outside)  
**表逆の突**

- (1) *Uke* grasps your lapel with his right hand and attacks with a left *Jôdan Tsuki*.
- (2) To begin with, control with your left hand *Uke's* grasping hand.
- (3) Step to the left and block with your right fist (*Jôdan Uke*).
- (4) Now loose with your left hand *Uke's* grip (thumb on the back of his hand) and bring him to the ground with an *Omote Gyaku* hand joint lock.



***Ura Gyaku Dori*** (Grasp and twist inside)

**裏逆捕**

- (1) *Uke* grasps your lapel with his right hand.
- (2) Control with your left hand *Uke's* grasping hand and move sideways to the left; in doing so, grasp *Uke's* right hand with your right (thumb on the back of his hand).
- (3) Turn your body to the right effecting an *Ura Gyaku* hand joint lock. Your left hand controls *Uke's* right elbow and his shoulder; with this hand joint lock you will bring *Uke* to the ground and avoid that he will escape by rolling off.

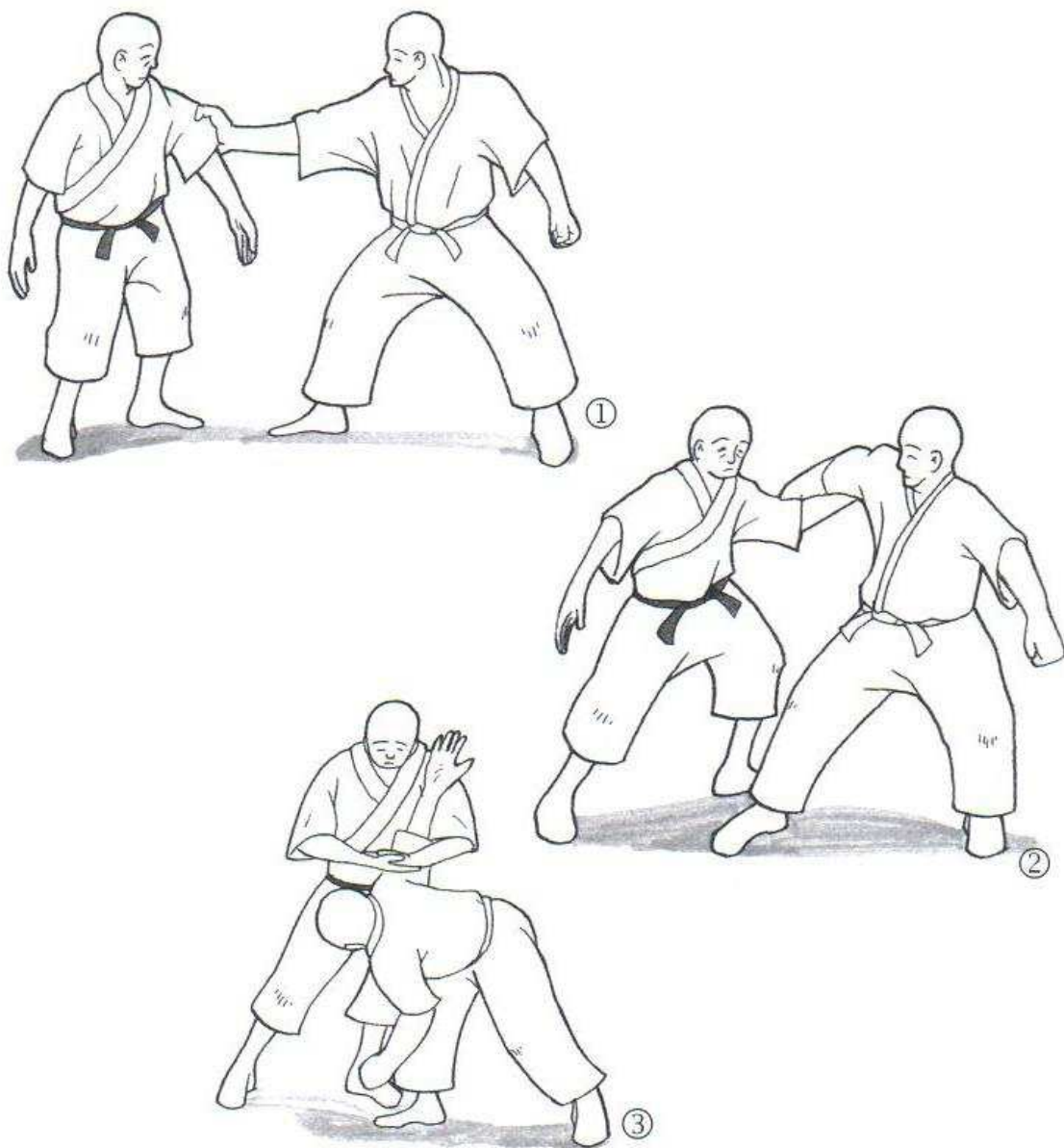




***Muso Dori*** (Hellish lock)

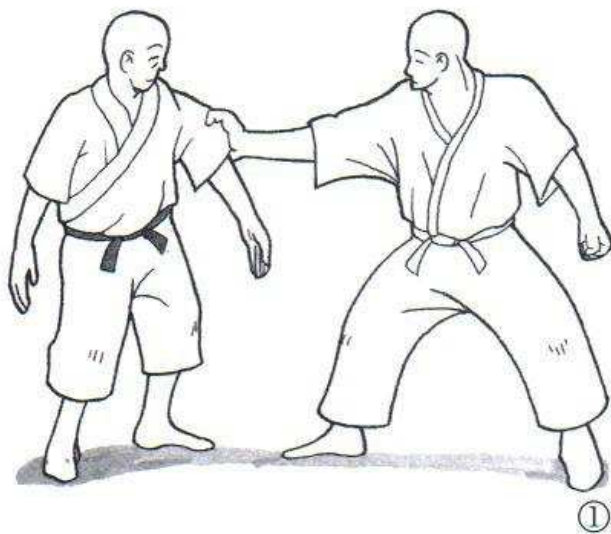
無双捕り

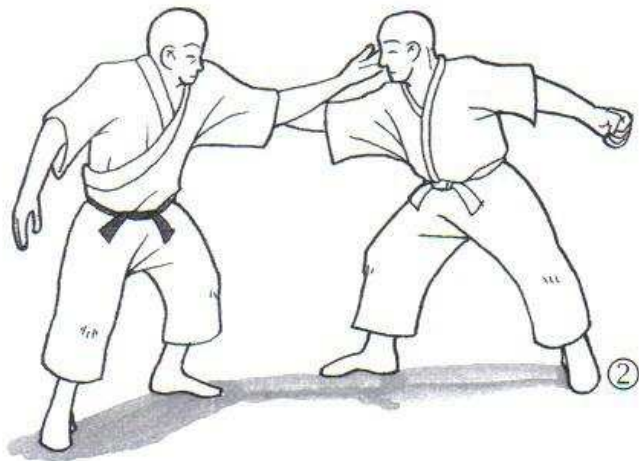
- (1) *Uke* grasps your sleeve at the elbow.
  - (2) Move your arm which is held by *Uke* under his arm and prepare for an arm stretching joint lock.
  - (3) Your free hand supports the levering arm.
- (Occasionally, the *Muso Dori* technique is also called *Jigoku Dori*).



***Musha Dori*** (Capture a warrior)  
武者捕

- (1) *Uke* grasps your sleeve at the elbow.
- (2) Move your arm which is held by *Uke* over his arm and prepare with a crawling movement for an arm bend joint lock.
- (3) Your free hand supports the levering arm.
- (4) Bring *Uke* to the ground with a kick at the back of his knee.







# Sanshin no Kata

(Form of the Three Hearts)

## 三心の型

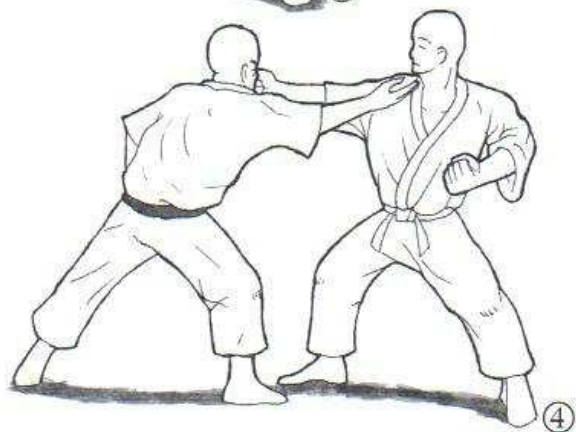
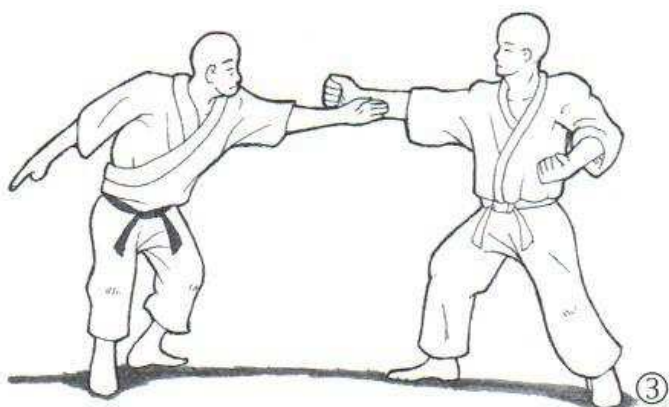
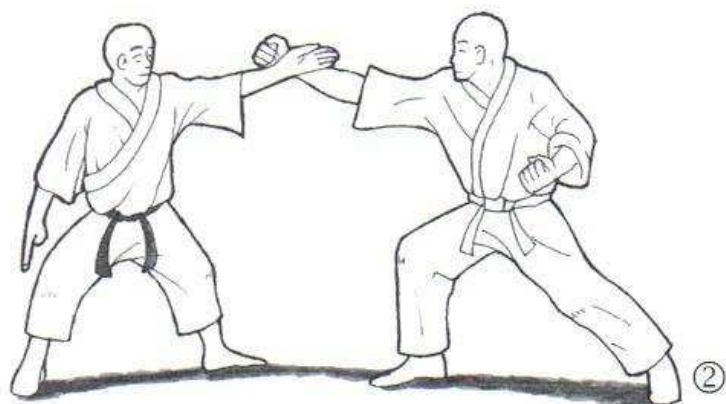
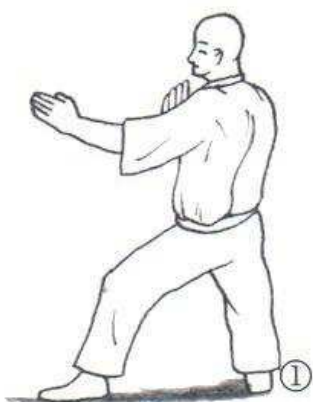
Sometimes, this form is also called *Shoshin Go Kei Gogyo no kata* 初心互恵五行の型. (Way of moving in the interaction relation of the five elements).

The performance is based on *Sanshin Taihen*, the “Three step movement” and is a form of *Ashi Sabaki*. Avoid the attack by moving one step backwards to the right side [1] then sliding the left leg to the body [2] in order to adjust the distance for the counterattack [3].

## *Chi no Kata* 地の型 (Earth Form)

The element “earth” stands for stability. We feel like being a rock the opponent will attack.

- (1) Stand in *Hira no Kamae*.
- (2) *Uke* attacks with *Chūdan Tsuki*.
- (3) A rock does not need to defense; thus it is enough to stand in a firm *Kamae* posture. The fingers of the front hand point at the opponent's eyes.
- (4) Our counterattack is *Sanshitanken*.



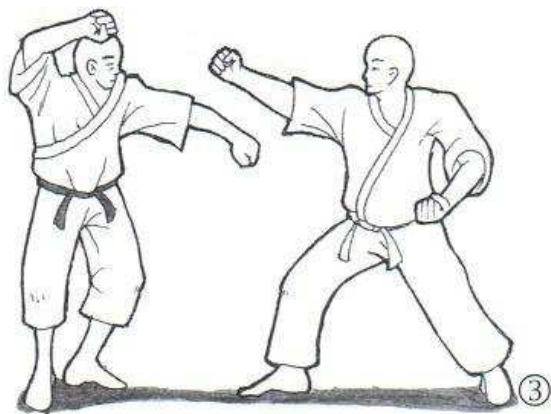
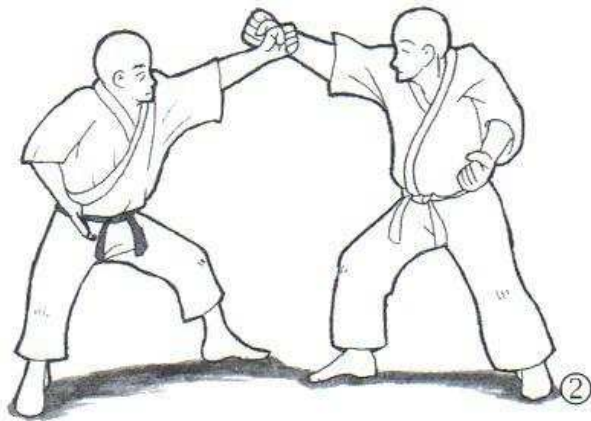
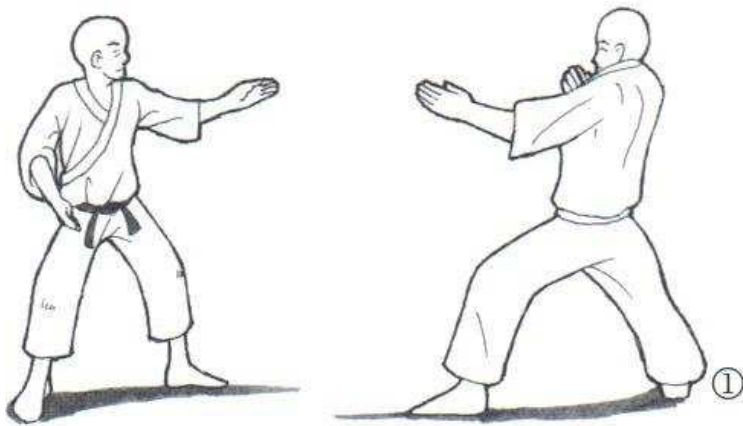
## *Sui no Kata* oder *Mizu no Kata* 水の型 (Water Form)

The element “water” stands for adaptation. We feel like being a water plant smoothly accommodating to the current.

- (1) Stand in *Sanshi no Kamae*.
- (2) *Uke* attacks with *Jôdan Tsuki*.
- (3) Draw aside with the same speed and power *Uke* is attacking you and block with *Jôdan Uke*. In case *Uke* repeatedly attacks, repeat this technique.
- (4) The counterattack is *Omote Kiten Ken*.

Notes:



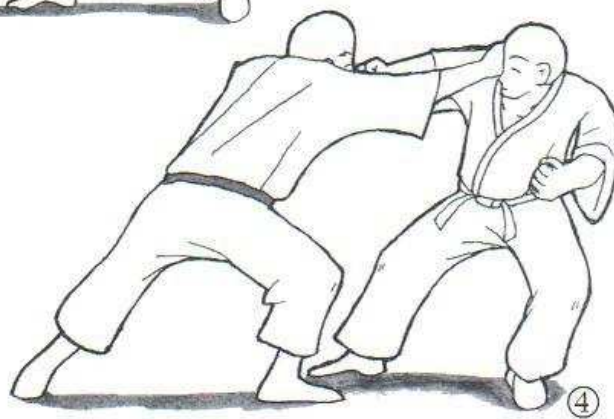
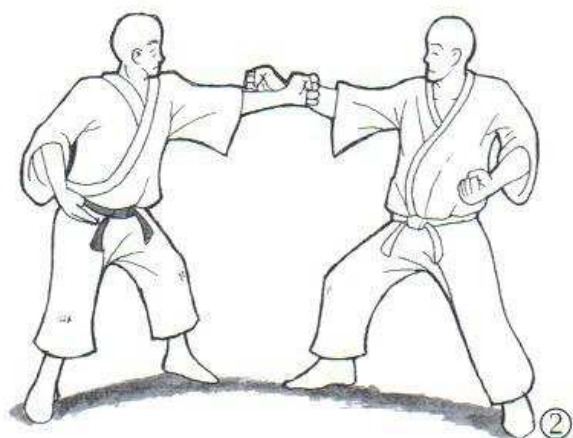
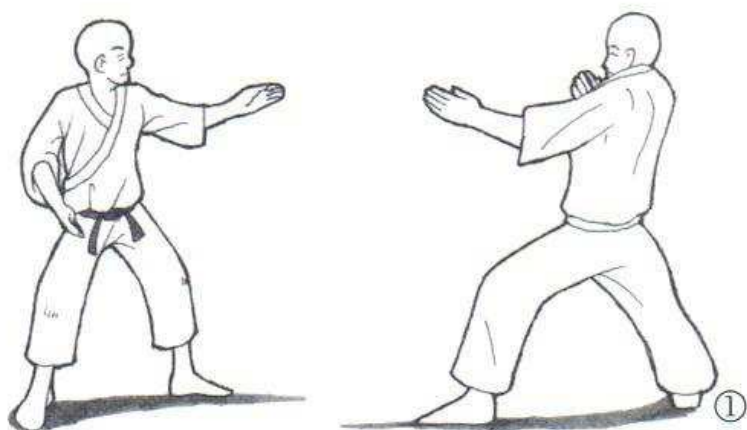


## ***Ka no Kata* or *Hi no Kata* 火の型 (Fire Form)**

The element “fire” stands for aggression. But not in terms of disastrous but rather very rich in energy. We feel like being a wild animal which is hunted or feels like driven into a corner.

- (1) Stand in *Sanshin no Kamae*.
- (2) *Uke* attacks with *Chûdan Tsuki*.
- (3) Move – while *Uke* is still attacking – forward and unbalance him with a block.
- (4) The counterattack is effected with *Ura Kiten Ken* to *Uke*’s neck.

Notes:



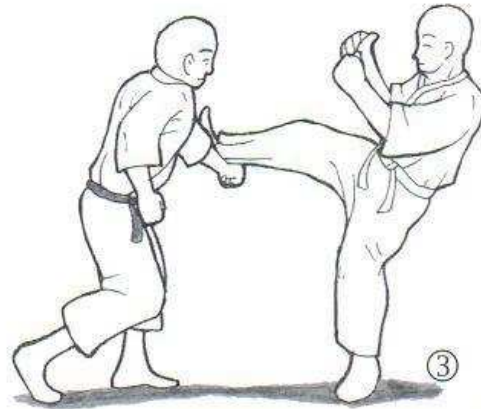


## *Fû no Kata* or *Kaze no Kata* 風の型 (Wind Form)

The element “wind” stands for good humour. As a human I will know when I will physically and / or technically be better than an attacker.

- (1) Wait for the attack standing in *Sanshin no Kamae*.
- (2) *Uke* attacks with *Zenpô Geri*.
- (3) Block the kick with *Gedan Uke*.
- (4) Counterattack with *Shitô Ken*.

Notes:



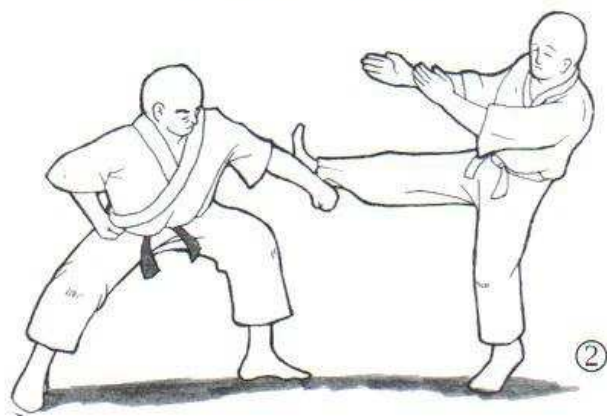
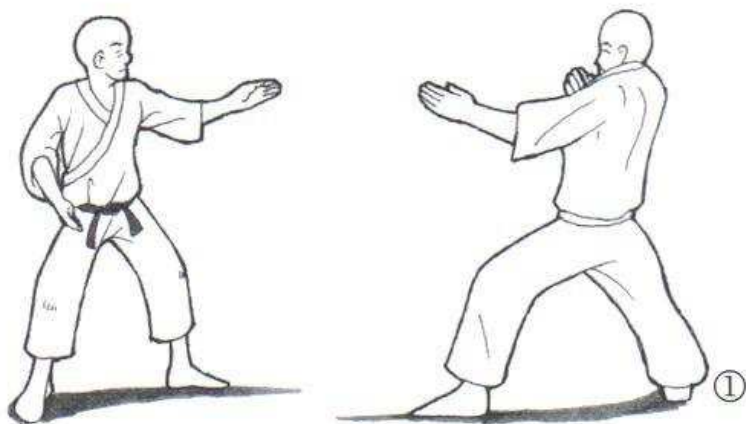
## *Ku no Kata* 空の型 (Void Form)

“Void” is standing for creativity. It symbolizes nothing at the same time relying on the interplay of all elements. Either we succeed at the outset to avoid a fight or we use a trick in order to gain an advantage.

- (1) Wait for the attack standing in *Sanshi no Kamae*.
- (2) *Uke* attacks with *Zenpô Geri*.
- (3) Block the kick with *Gedan Uke* at the same time raising your rear hand in order to “capture” *Uke*’s view and distract him.
- (4) Counterattack with *Sokuyaku Geri*.

Notes:







# Jōryaku no Maki

(Twelve techniques against an unarmed attacker)

## 上略之卷

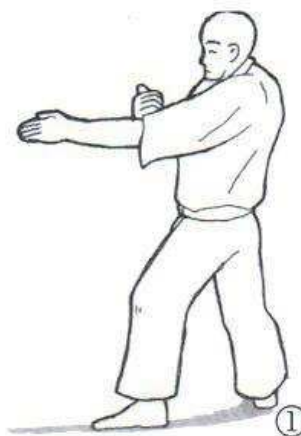


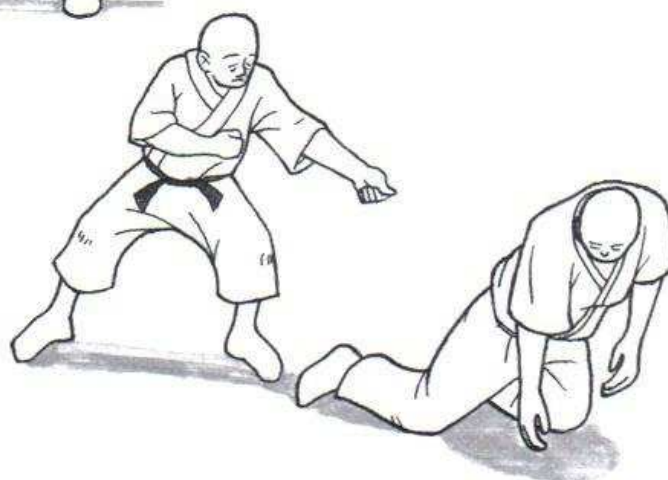
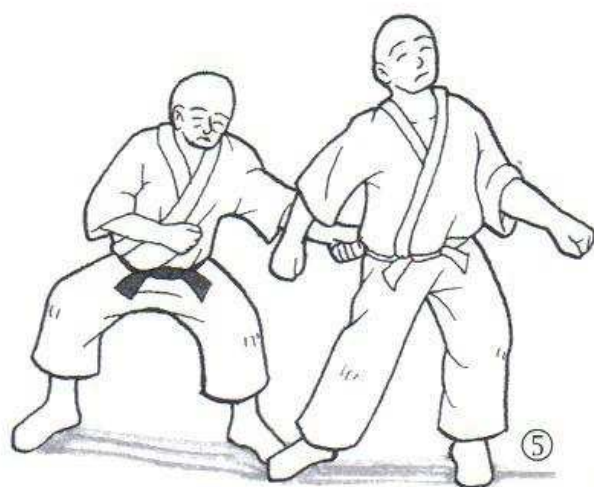
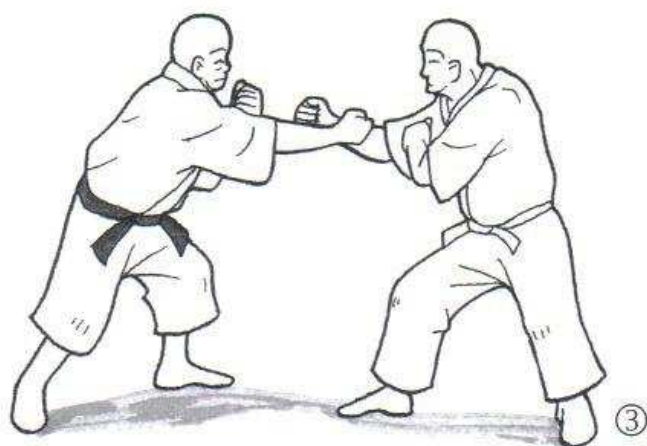


**Kokû** 虚空 (Empty space).

- (1) The opponents are standing in *Ichimonji no Kamae*.
- (2) *Uke* attacks with *Migi Jôdan Tsuki*. Effect a block with *Hidari Jôdan Uke* (*Fudô Ken*).
- (3) Effect *Ken Kudaki* that way that *Uke* draws back with his right leg.
- (4) *Uke* now effects *Migi Zempô Geri*. Move to the left with *Yoko Aruki* and counter with *Keri Kaeshi* under *Uke's* leg.
- (5) Afterwards, effect *Hidari Shitô Ken* (*Boshi Ken*) to *Butsumetsu*. *Ichimonji no Kamae*. *Zanchin*.

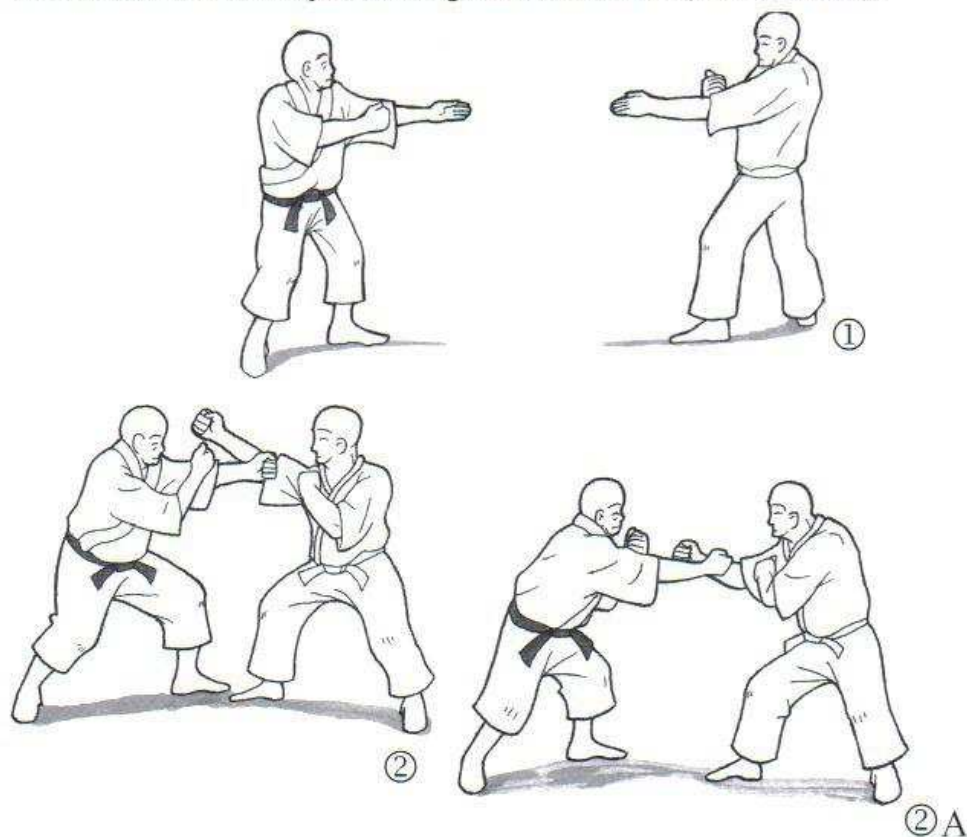
◇ Let your opponent fall into a hole (empty space); play with his balance.





## Renyo 輦輿 (Palanquin of celestial son)

- (1) The opponents are standing in *Ichimonji no Kamae*.
  - (2) *Uke* attacks with *Migi Jôdan Tsuki*. Step backwards to the right side; strike with *Hidari Jôdan Uke* (or *Ken Kudaki*) to the inner side of *Uke*'s elbow.
  - (3) *Uke* applies *Migi Zempô Geri*. Move to the right or to the left and break the kick with *Migi Keri Kaeshi*.
  - (4) *Uke* grasps your lapel with his right hand. Fix with your left hand his grasping hand and strike with *Migi Ura Shutô Ken* to *Uko*.
  - (5) Move backwards to the left side thus stretching *Uke*'s right arm. Now, seize also with your right hand *Uke*'s wrist and effect *Ura Gyaku Dori*. Put your foot backwards to the right side; lower your hip.
  - (6) Change to *Omote Gyaku* in order to bring him to the ground to the left side; at the same time effect *Kakushi Geri* to *Uke*'s face (upper part of the body).
- ✧ When grasping *Uke*'s hand (at the shoulder) don't raise the elbow that way that there is a gap to his ribs.
  - ✧ Pay attention to your control when changing from *Ura Gyaku* to *Omote Gyaku*; allow free play to your thumb when effecting *Ura Gyaku* in order to use it when changing to *Omote Gyaku*. Bring *Uke* at the end of the technique to the ground in an arc (like a wheel).



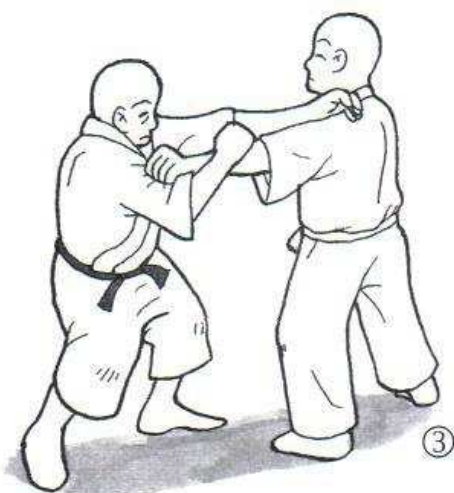
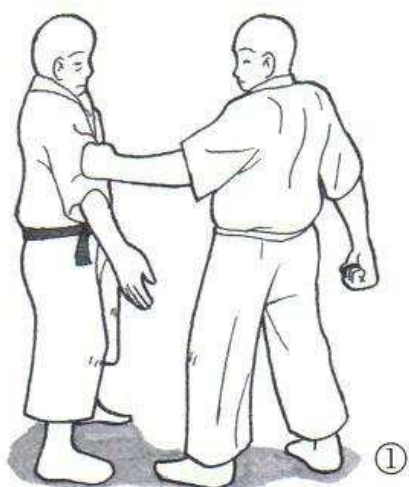




## *Danshu* 弾手 (... springy hand)

- (1) *Uke* grasps with his right hand your right arm (wrist or elbow). Step sideways to the right side and raise your right hand; at the same time control *Uke*'s forearm from outside.
  - (2) *Uke* attacks with *Migi Jôdan Tsuki*; block with *Hidari Fudô Ken* to his inner elbow.
  - (3) Afterwards execute *Hidari Ura Shutô Ken* to his neck. In doing so, control with your right arm *Uke*'s stretched left arm.
  - (4) Strike with the right foot towards *Uke*'s left knee and bring him – pulling his arm – to the ground either backwards or forward with *Ô Gyaku* (left arm on *Uke*'s left shoulder).
- ✧ At the beginning of the technique, control him gently (unintentionally); skilfully bring him out of balance (*Kuzushi*); use the spring of your block (springy hand) for effecting *Ura kiten ken*.
- ✧ Note: There are different translations which apply to this technique. Here, the character “*dan*” can be translated with “tight” (for the thunderous *Ura Shutô Ken* to the neck) but also with “springy” (for the springy preparational movement before the strike).

Notes:

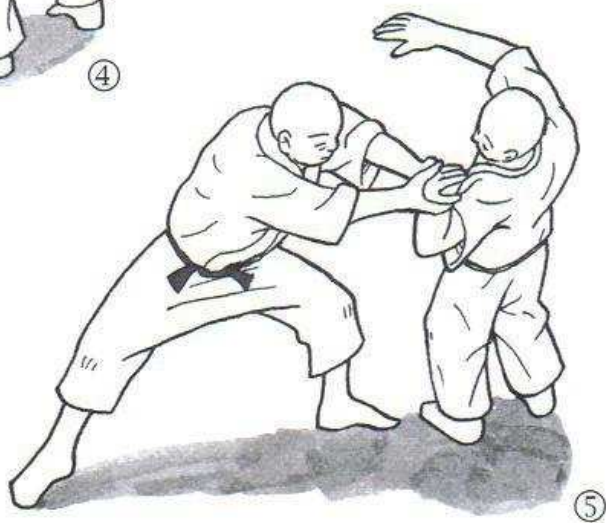
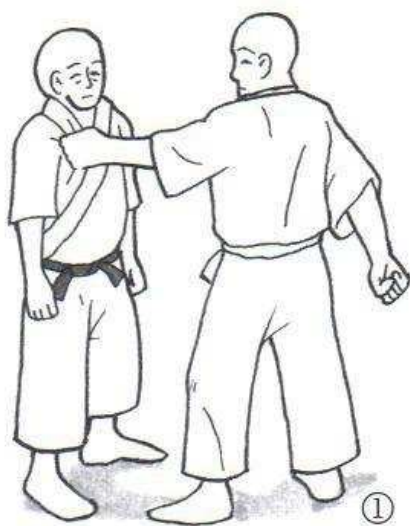




## *Danshi* 弾指 (... jumping finger)

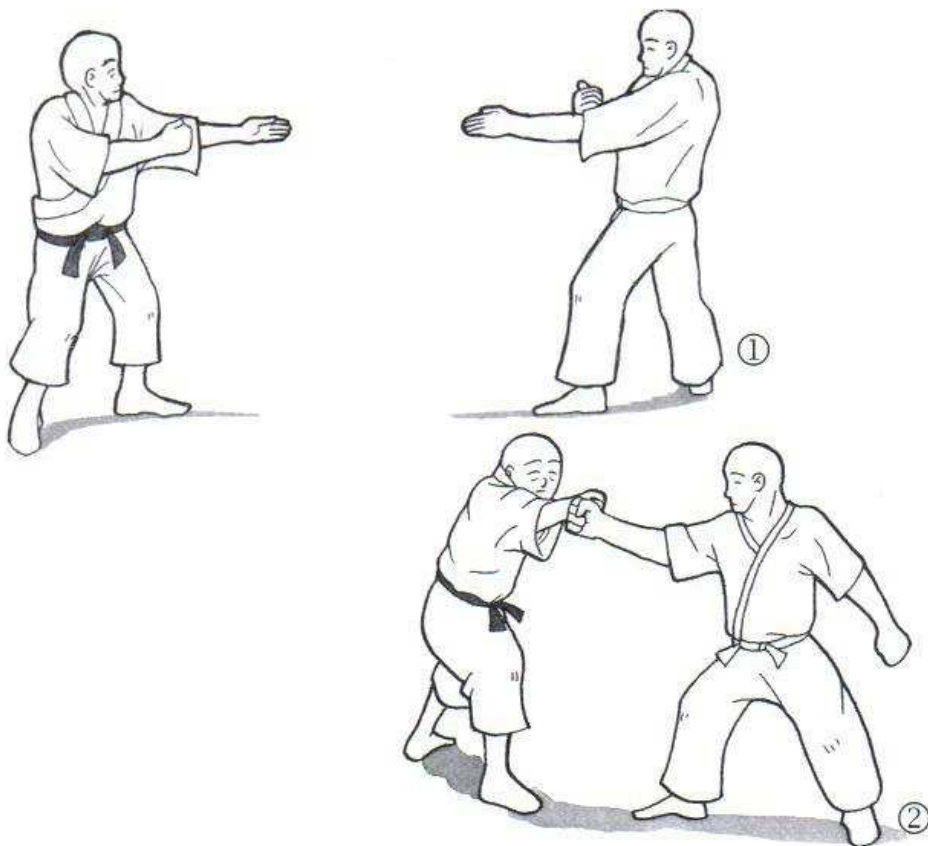
- (1) *Uke* grasps your lapel with his left hand.
  - (2) *Uke* attacks with *Migi Jôdan Tsuki*. Fix with your right hand his grasping hand, move backwards to the right side and block with *Hidari Fudô Ken* to his inner elbow.
  - (3) Counter with *Hidari Boshi Ken* to *Omote Kimon*.
  - (4) Afterwards execute a kick with the right leg to *Uke*'s left outer knee.
  - (5) Combine this movement with *Omote Gyaku*.
- ✧ Profit from the rhythm of the movement.
  - ✧ Put your kicking leg backwards effecting a joint lock at the same time.
  - ✧ Use the rebound of your block to *Boshi Ken* (jumping finger).
  - ✧ Note: There are different translations which apply to this technique. Here, the character “*dan*” can be translated with “tight” (for the thunderous *Boshi Ken* to *Kimon*) but also with “springy” (for the springy preparational movement before the finger stroke).

Notes:

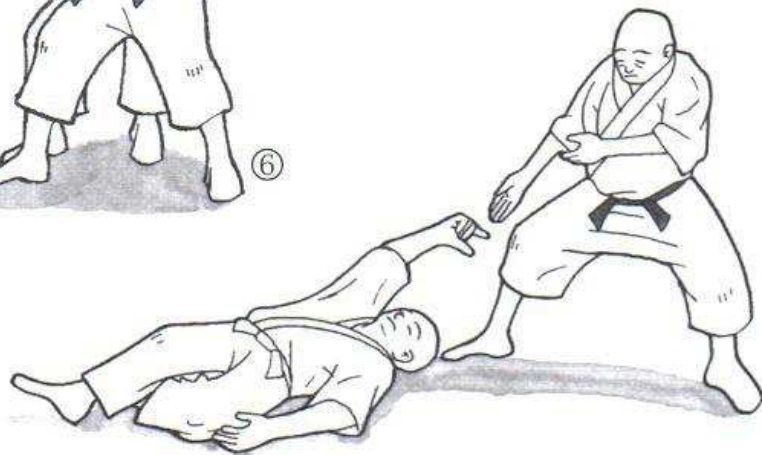


## *Gyaku Nagare* 逆流 (... flow against the current)

- (1) The opponents are standing in *Ichimonji no Kamae*.
  - (2) *Uke* attacks with *Migi Jôdan Tsuki*. Step backwards to the left and block the attack from outside with *Migi Fudô Ken* to *Uke*'s back of the hand.
  - (3) Grasp *Uke*'s hand with your left hand and apply *Omote Gyaku*. *Uke* now counters with *Migi Zempô Geri*; counter with *Migi Keri Kaeshi* to the outside part of his attacking leg.
  - (4) Now, *Uke* attacks with *Hidari Fudô Ken* to *Suigetsu*; block the attack with *Migi Fudô Ken* to his inner elbow.
  - (5) In order to stop *Uke*'s forward movement and to bring him, instead, backwards, move one step forward and effect *Migi Shutô Ken* to his neck or his face.
  - (6) Afterwards, bring *Uke* down to the ground with *Omote Gyaku* (forward to the left side) by turning your whole body round his fixed wrist.
- ✧ Understand the flow and the rhythm of the technique and the possibilities (timing / distance / angle / deception) in order to interrupt him.
  - ✧ Note: Sometimes, the technique is also called *Gyakryû* or *Sakunagare*. This is, however, only a different reading of the *Kanji*.



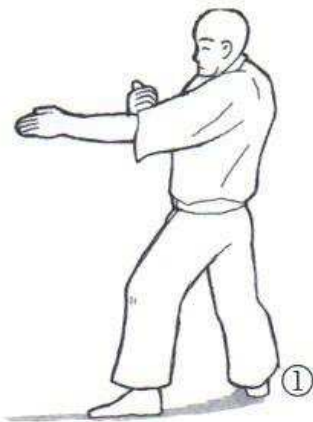




**Keto 開倒** (... break down a gate)

- (1) The opponents are standing in *Hidari Ichimonji no Kamae*.
  - (2) *Uke* attacks with *Migi Zempô Geri*. Move forward to the left and try to block with *Migi Keri Kaeshi*.
  - (3) *Uke*, however, withdraws his kicking leg and immediately attacks with *Migi Jôdan Tsuki*. Parry his attack with *Hidari Jôdan Uke*. Counter with *Migi Shako Ken* to his face.
  - (4) Afterwards execute a powerful *Migi Zempô Geri* to *Uke's* chest (*Ketô*) which will bring *Uke* backwards to the ground.
  - (5) Apply a *Tobi*-technique backwards; afterwards a deep *Jûmonji no Kamae*.
- ◇ See the signs of the opponent's body in the beginning of a kicking technique or a countering kick. Make use of *Uke's* upper part of the body – oscillating movement – when performing the concluding combination of strokes and kicks. Open (the gate) with *Goshintanken* and *Zempô Geri* (break it down).

Notes:





***Ketsumyaku*** 締脈 (...crush the pulse)

- (1) *Uke* strangles you from behind applying *Sankaku Jime*.
  - (2) Turn your chin to the right into his arm bend and seize with your left *Uke's* right hand, grasp his elbow with your right hand applying pressure to *Kyushô*.
  - (3) Lower your body in one go drawing *Uke's* arm upwards and move to the right (shoulder to shoulder).
  - (4) Throw *Uke* with *Seoi (Gyaku) Nage*.
  - (5) In doing so, hold *Uke's* arm and keep him under control by pressuring his elbow.
- ✧ Look for the gap in *Uke's* inner elbow joint in order to get time/breath. Pressing the *Kyushô*, you can “crush *Uke's* pulse”.

Notes:



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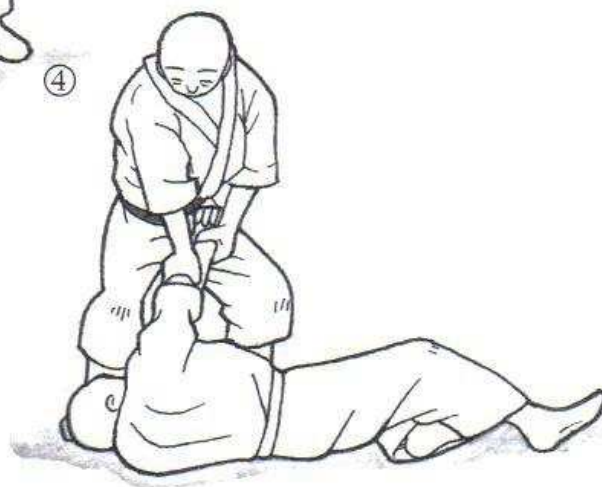
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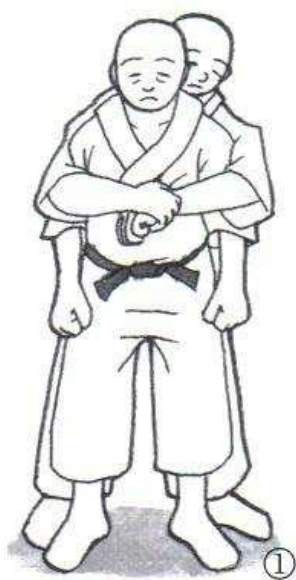
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## *Teiken* 蹄拳 (...strike with the hoof)

- (1) *Uke* attacks from behind with *Taijime*.
  - (2) Lower your hip and raise both arms at the same time in front of your body. Now seize *Uke*'s hands with both your hands and wriggle under his arm to the left side.
  - (3) Twist *Uke*'s arms against each other and throw him to the front.
  - (4) Finish this technique with a heel kick "striking with the hoof".
- ✧ Throw *Uke* – depending on your possibility or your benefit – to the right or to the left side. While throwing him, crush/squeeze his twisted arms.

Notes:





## *Sakketsu* 殺締 (...killer squeeze)

- (1) *Uke* attacks you from behind with *Taijime*.
  - (2) Lower your hip and push *Uke* backwards with your hip and the back of your head. At the same time raise both arms sideways in order to release his hold.
  - (3) Seize *Uke's* right hand; then move to the right side towards his hand applying *Hidari Ura Ken* to his face.
  - (4) Now move your left arm under *Uke's* right arm towards his shoulder. In the meantime you can let loose *Uke's* right hand holding your right hand between your's and *Uke's* body in a protective position.
  - (5) Now you can throw *Uke* with *Ganseki Nage*.
- ✧ Make use of your breathing when you are strangled before you run out of breath (to strangle to death).

Notes:

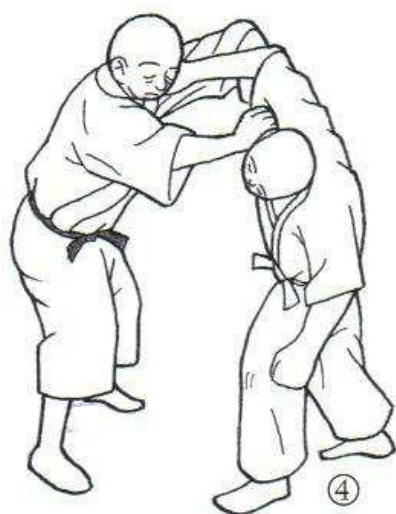
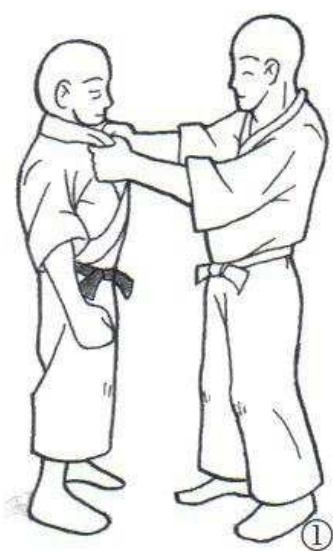


## *Keô* 鳶追 (flapping of bird wings)

- (1) *Uke* grasps your lapel with both hands. Release yourself with *Morote Kiten Ken* to *Nagare* or with *Morote Shikan Ken* to *Uke's* back of his hand.
  - (2) Attack with *Sanshin Geri* (on the shinbone) to *Suzu* or alternatively with a heel kick to the stomach.
  - (3) Thereupon, *Uke* grasps again your clothes.
  - (4) Move yourself for cover under *Uke's* attacking arm; first knock with your knuckles *Jôdan Uke* to *Hoshi*, then with your right hand with *Ura Shutô Ken* to *Migi Kasumi*.
  - (5) Finish the technique with *Zenpô Geri* to *Gôrin*.
- ✧ Proceed determinedly. Exercise during the phase of movement different points of time for strikes and kicks. The *Shikan Ken* for liberating yourself looks like the flapping of bird wings.
  - ✧ Conceal your intention (*Ninjutsu*) and move yourself in harmony.

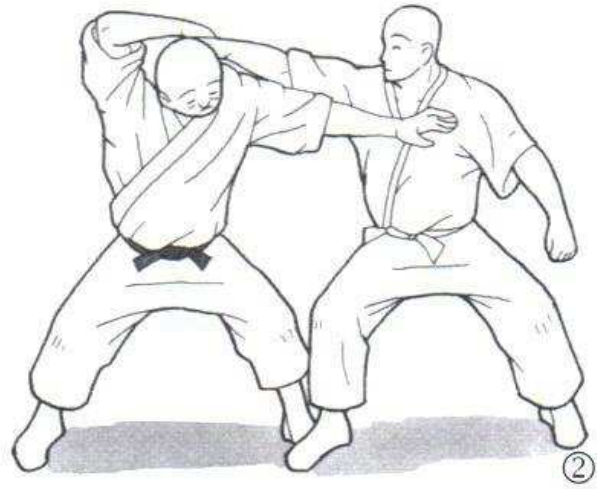
Notes:





## *Hanebi* 跳火 (... jumping flames of a fire)

- (1) *Uke* attacks from behind grasping your collar with his right hand.
  - (2) Turn to the left side with *Tenchijin Chû Gasshō no Kamae*; in doing so, control with your right hand *Uke's* grasping hand and distance yourself a little from *Uke*.
  - (3) *Uke* now attacks kicking with his right leg. Slap his leg away with *Hidari Gedan Uke*. Remove *Uke's* right hand from your collar by spreading *Uke's* fingers.
  - (4) At the same time, try to grasp his little finger, thus preparing for applying *Ura Gyaku*. While continuing this technique in order to drop *Uke* to the ground, *Uke* is trying to release his hand.
  - (5) Allow your opponent to withdraw his hand and benefit from this moment in order to change to *Omote Gyaku* and, at the same time, to distract him with a *Migi Kakushi Geri* to his face.
  - (6) Control *Uke* who is lying on the ground.
- ✧ While turning to *Uke*, use your left arm in order to keep the distance. Practice all possibilities for turning and covering when your opponent attacks you from behind. Get a feeling for the sense of touch of your hand in order to quickly find out with which hand *Uke* is grasping.



## *Yubi Kudaki* 指砕 (...break the finger)

- (1) You are standing in *Shizen no Kamae*; with his right hand, *Uke* grasps your collar from behind.
- (2) As soon as *Uke* takes hold of you, touch with your right hand *Uke's* grasping hand and turn yourself in a counter-clockwise manner. Make use of this moment in order to attack *Uke's* solar plexus with *Hidari Fudô Ken*.
- (3) Remove *Uke's* hand from your collar by grasping his little finger; raise both your hands above your head and push them in front of *Uke's* chest. Out of these movements results a *Hon Gyaku*.
- (4) As *Uke* is going to the ground, apply a foot kick to his chest.
  - ✧ Should you not succeed in becoming loose *Uke's* grasp, plunge with your head under his arm to the other side and lever the *Hon Gyaku* using your right shoulder and the whole body. At the time you grasp/loose *Uke's* collar grasp, you can break his finger.

Notes:





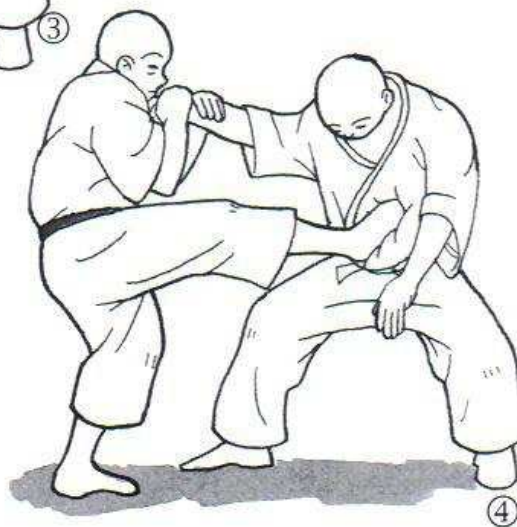
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# Churyaku no Maki

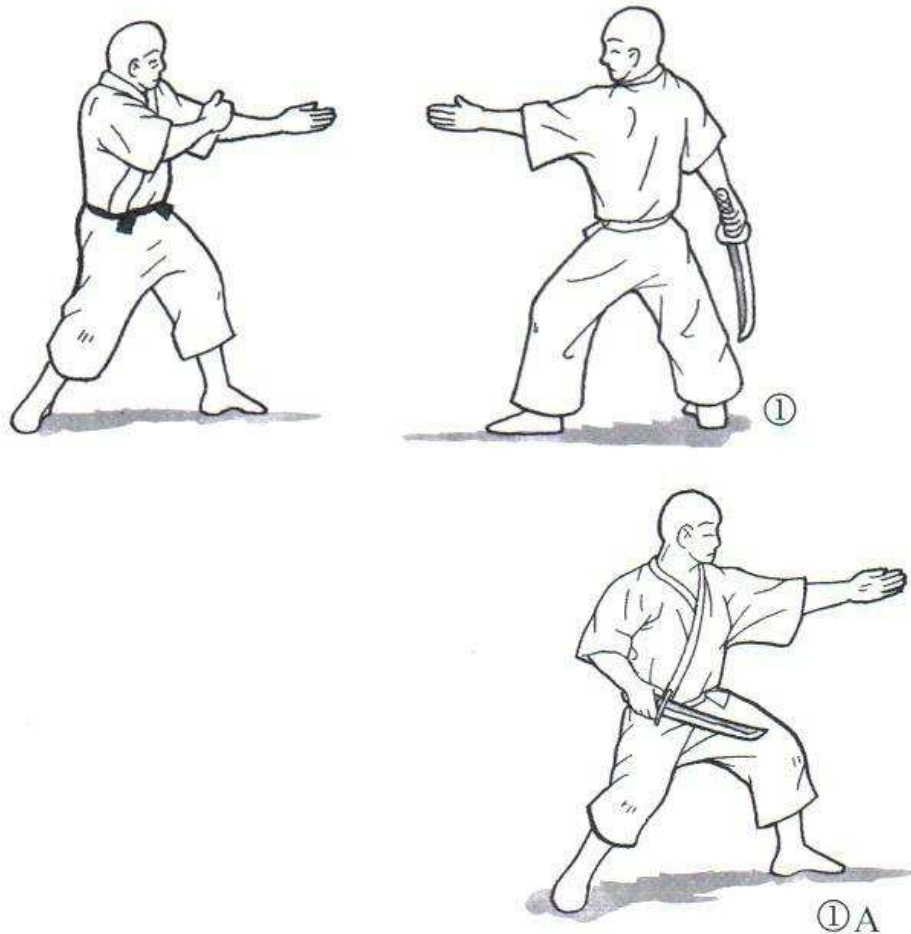
(Eight techniques against attacks with tantô/kodachi)

中略之卷

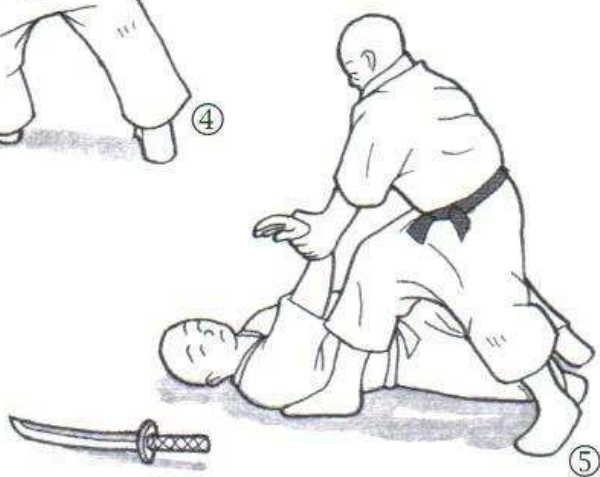


**Dashin** 拵振 (...thrust and strike downwards)

- (1) Take your position in *Hidari Ichimonji no kamae*. *Uke* stands in *Seigan-* or *Hasso no kamae* holding a *kodachi* in his right hand.
- (1A) The correct posture is in *Seigan no kamae* on the hip. (For stylistic reasons, the sequence of drawings shows it different).
- (2) *Uke* attacks with a straight stab towards your stomach. Step out to the left side or inside to the right; in both situations grasp with your left hand the *tsuba* or *Uke's* wrist.
- (3) Disarm *Uke* with *Migi Ura Shutô Ken* to his back of the hand.
- (4) Directly apply *Omote Gyaku* at the same time lifting your right knee from outside against *Uke's* bent elbow (*Musha Dori*).
- (5) Throw *Uke* with a further body turn.

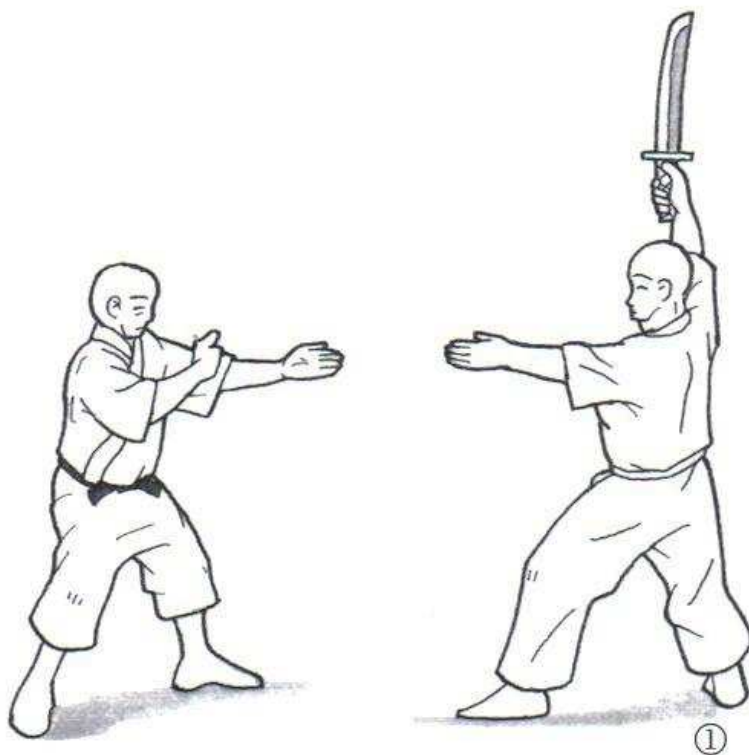


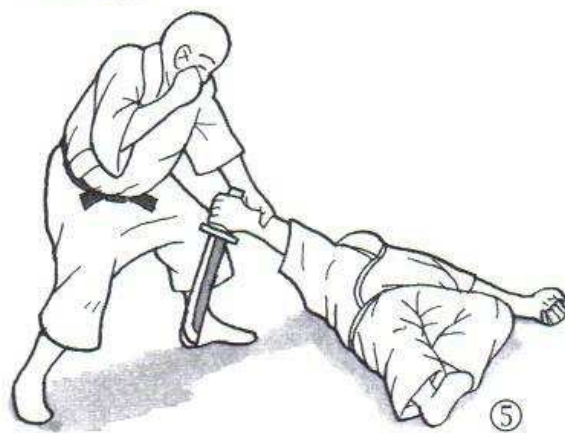
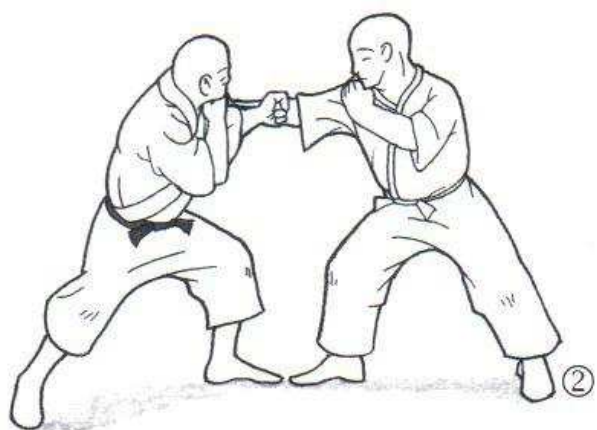




**Kô Hanetsurube** 撥釣瓶 (...bucket sweep)

- (1) Take your position in *Hidari Ichimonji no kamae*. *Uke* stands with a *Kodachi* in a one-handed *Daijôdan no Kamae* and attacks towards your head effecting a strike with his right hand.
- (2) Block with *Hidari Jôdan Uke* and “catch” *Uke*’s wrist.
- (3) *Uke* now kicks with *Migi Zenpô Giri*. Move forward to the left and block his kick with *Migi Gedan Uke*. That way, you “lift” *Uke*’s leg to your right shoulder with a bucket movement.
- (4) Press *Uke*’s leg upwards at the same time pulling his arm backwards to the ground.
- (5) The opponent is lying on the ground.



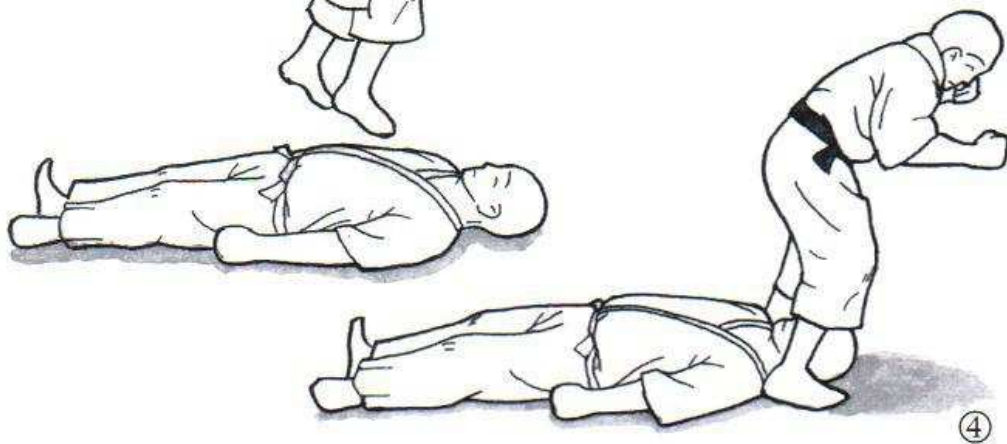
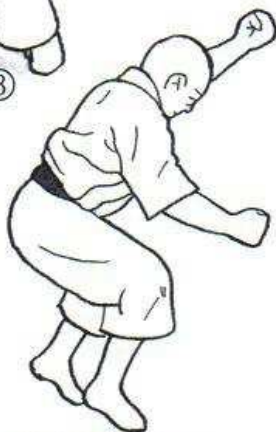
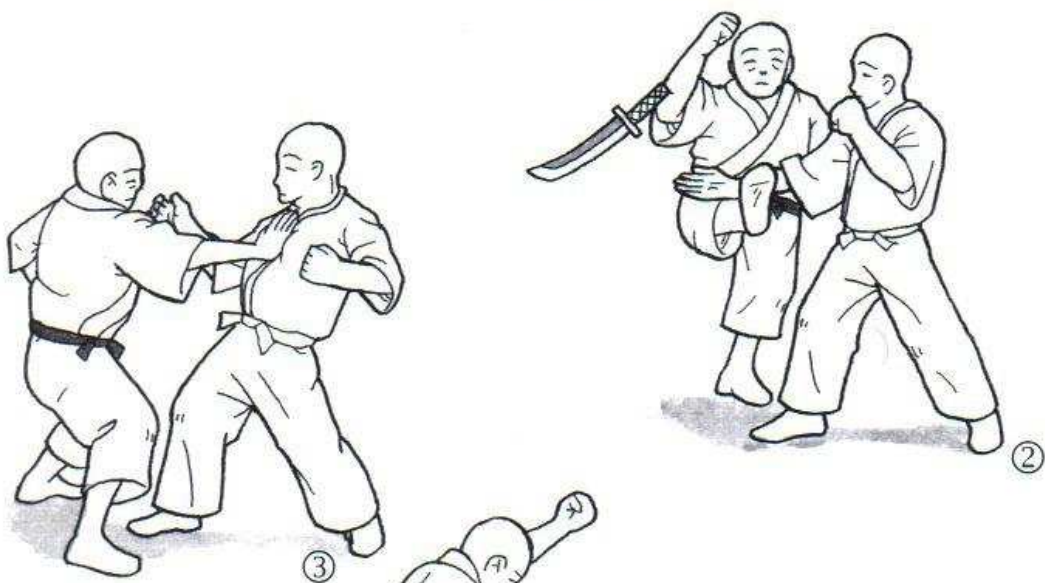
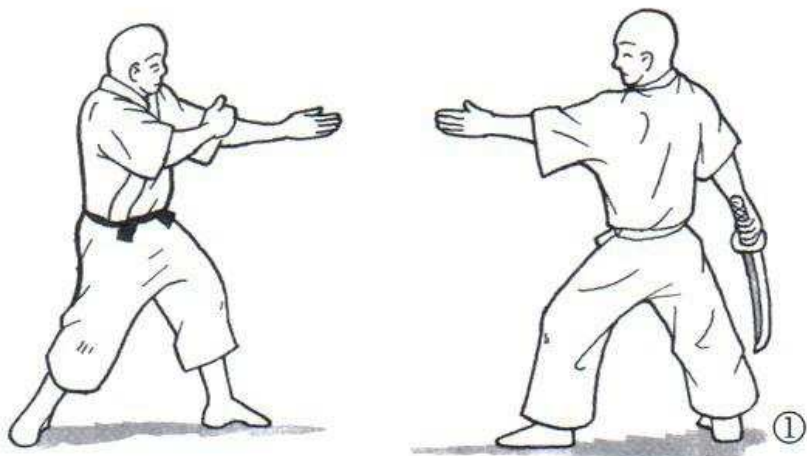


## *Hôsen* 蜂先 (...sting of a bee)

- (1) Take your position in *Ichimonji no Kamae*. *Uke* stands in *Seigan no Kamae* holding a *Kodachi* in his right hand. *Uke* attacks your head effecting a one-handed stroke.
- (2) Move forward to the left and unarm *Uke* with a snapping kick with your right leg towards his forearm.
- (3) However, do not put down your right leg but make use of your swing and move your body forward in order to overthrow *Uke* with *Migi Happa Ken* to his chest or his wishbone.
- (4) Continue your move and jump either over him or with both feet to his head or his chest.

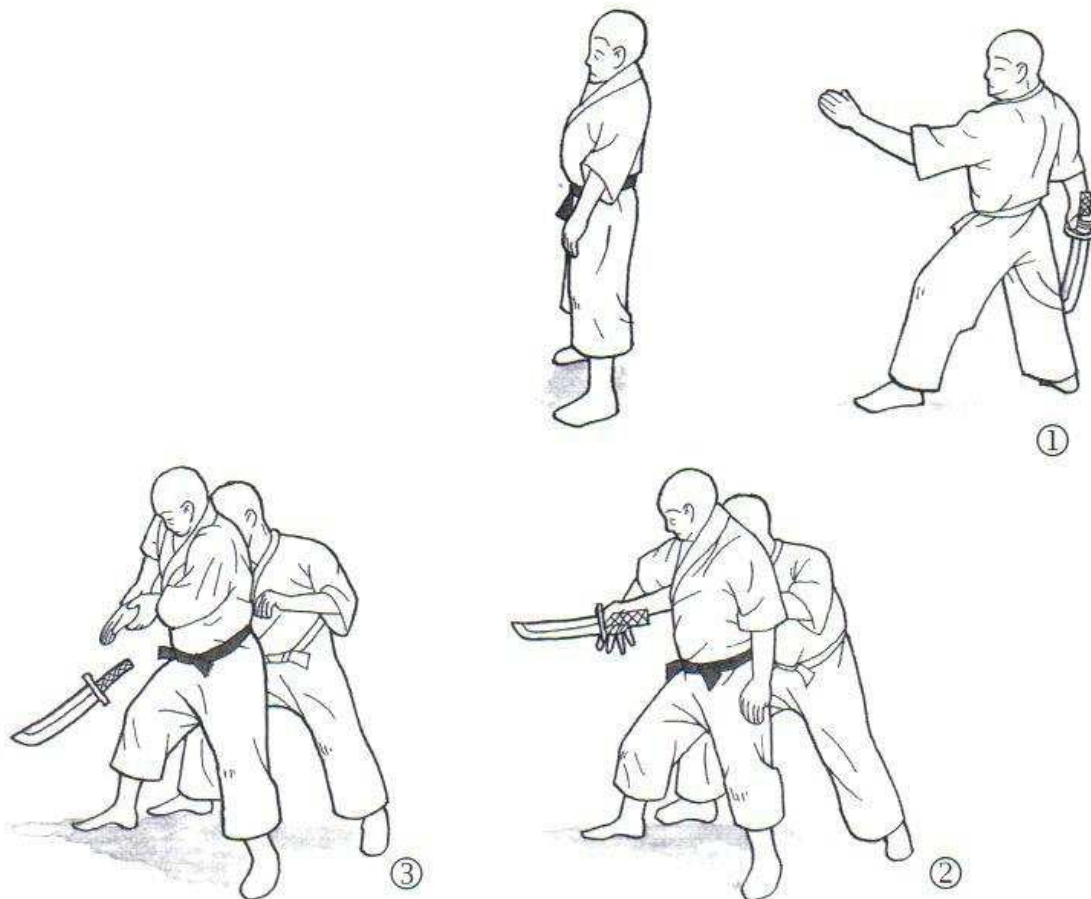
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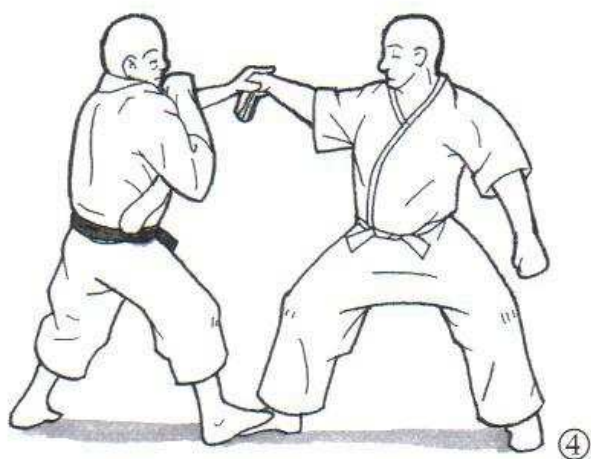




## *Hôraku* 崩落 (...destructive downthrow)

- (1) *Uke* stands behind you in *Seigan* with a *Kodachi* in his hand. You stand in *Shizen no Kamae*. *Uke* attacks you with a stab in *Chûdan*.
- (2) Move backwards to the side while *Uke*'s sword hand slips under your axle.
- (3) Grasp the sword hand with both hands strongly squeezing *Uke*'s hand (=disarming).
- (4) Turn your body round to the right side and fix *Uke*'s right wrist with your left hand using *Take Ori*. Place your right foot on to *Uke*'s forefoot (*Toki*).
- (5) Now counterattack with *Migi Fudô Ken* to *Uke*'s chin or with *Ura Shutô* to his temple.
- (6) Afterwards, grasp from above *Uke*'s right shoulder and pull with both hands downwards to the left side.
- (7) Control *Uke* with *Take Ori* and *Ogyaku*.

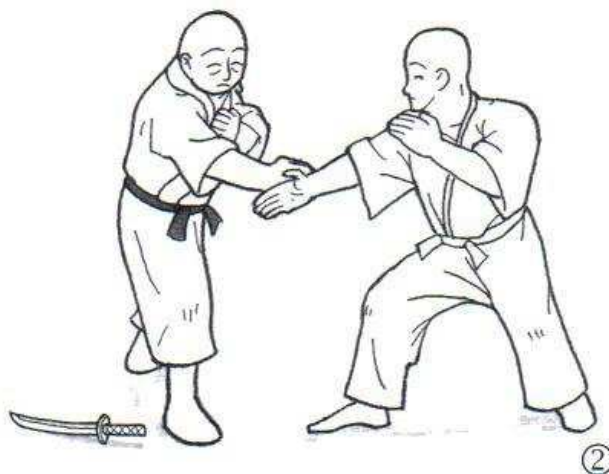




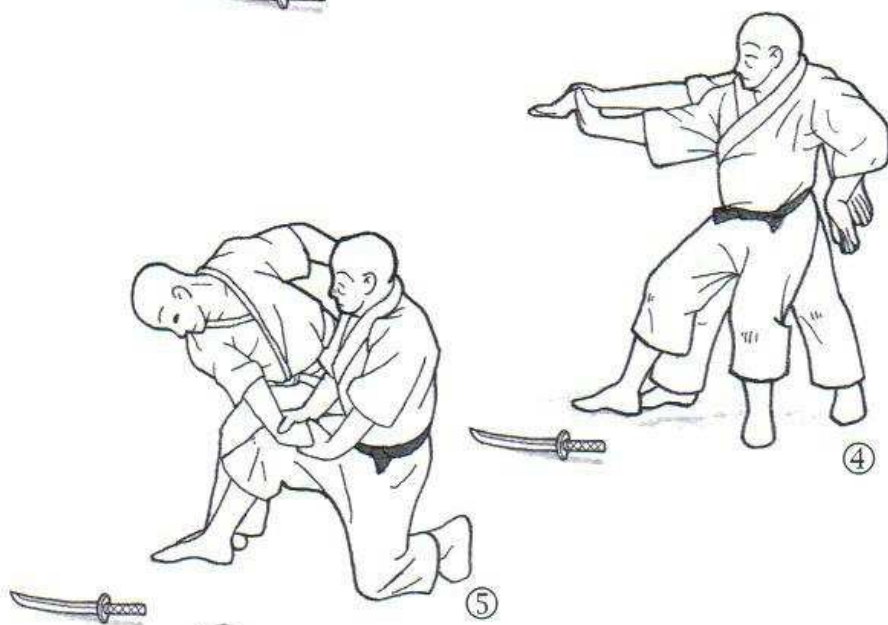


*Ujaku* 烏鵲 (...like a crow)

- (1) Wait for the attack standing in *Hidari Ichimonji no Kamae*. *Uke* stands in *Seigan no Kamae* holding a *Kodachi* in his right hand. *Uke* attacks with a stab using *Chûdan*.
- (2) Evade backwards to the left side and punch with *Migi Fudô Ken* *Uke*'s back of the hand. Grasp from outside *Uke*'s punching hand at his wrist pulling him a little bit forward in order to unbalance him.
- (3) Step forward with your left leg thus blocking *Uke*'s right leg/knee. Slightly lift *Uke*'s right arm (in doing so, keep *Uke*'s arm stretched using *Ura Take Ori* or *Omote Gyaku*) and stab towards *Butsumetsu* with *Hidari Boshi Ken*.
- (4) Benefit from this movement; step with *Yoko Aruki* (from outside towards inside) under *Uke*'s arm touching him. Touch him with your body gliding as close as possible in order to restrict his mobility or to interrupt his movements. Constantly control *Uke*'s left hand with your left hand.
- (5) Throw *Uke* to the right side with *Omote Katate Nage* using a further body rotation.

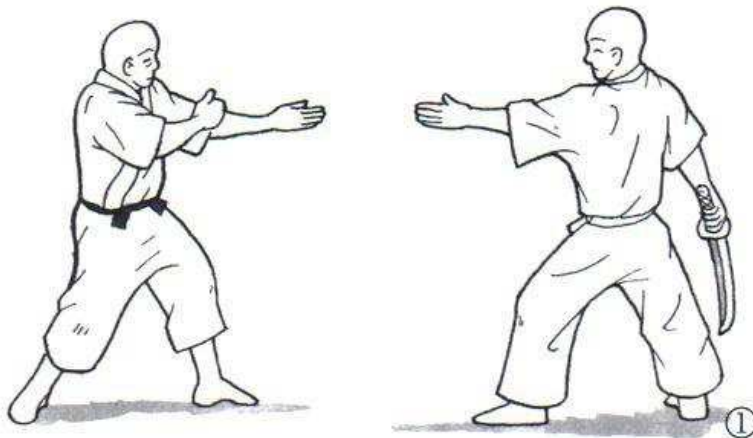


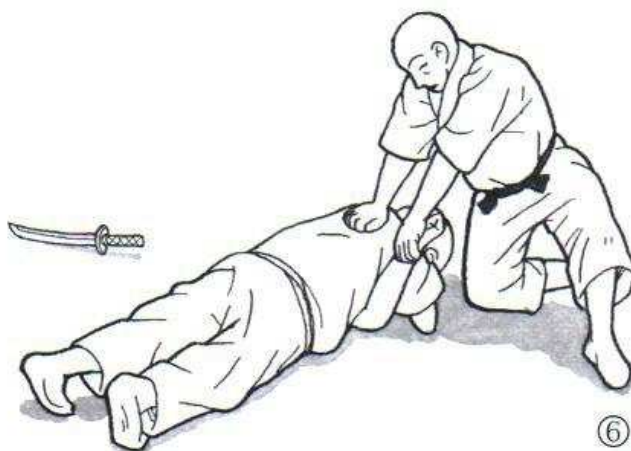
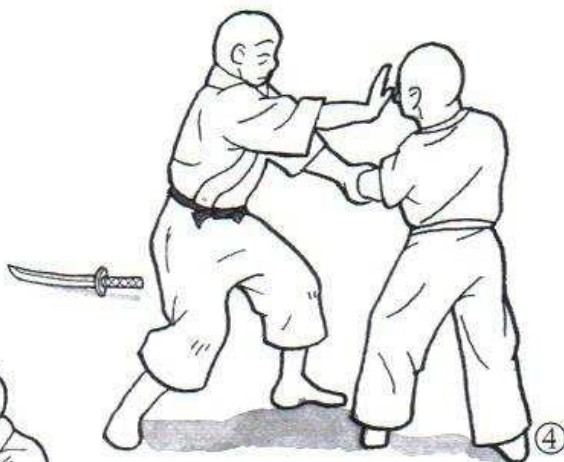
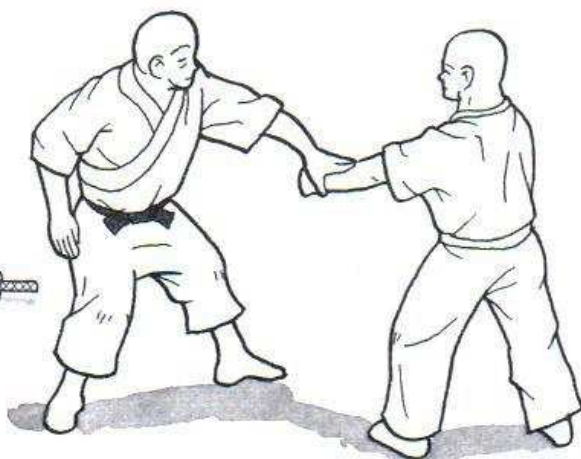




*Seito* 鯖倒 (...move like a fish on dry ground)

- (1) Wait for the attack standing in *Hidari Ichimonji no Kamae*. *Uke* stands in *Seigan no Kamae* holding a *Kodachi* in his right hand. He attacks with *Chûdan Tsuki*.
- (2) Evade to the right side and block with *Hidari Fudô Ken* to *Uke's* inner elbow thus controlling *Uke's* wrist.
- (3) *Uke* now tries to counter with *Migi Zenpô Geri*. Evade outwards to the left side and block with *Migi Gedan Uke* (*Tettsui Uchi*) to his calf.
- (4) *Uke* immediately attacks with *Hidari Chûdan Tsuki*. Evading to the right side, grasp with your left hand *Uke's* forearm or his wrist. Immediately strike towards *Uke's* face with *Migi Shako Ken* and grasp with your right hand *Uke's* right shoulder at the same time pulling his left arm to the left side.
- (5) So you will twist his upper part of the body at the same time effecting a toe kick with right towards his stomach.
- (6) Now set your right leg down backwards to the right side (kneeing down). With this movement, you will bring both your balance point and *Uke* downwards.

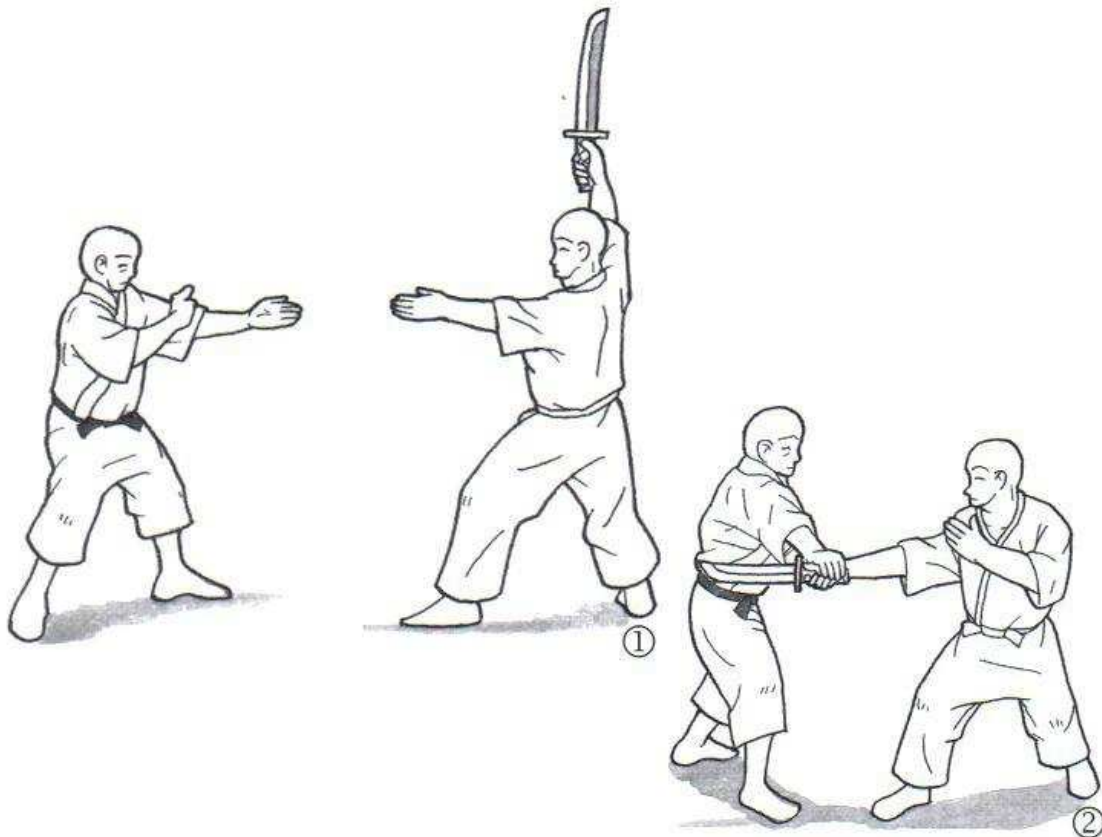




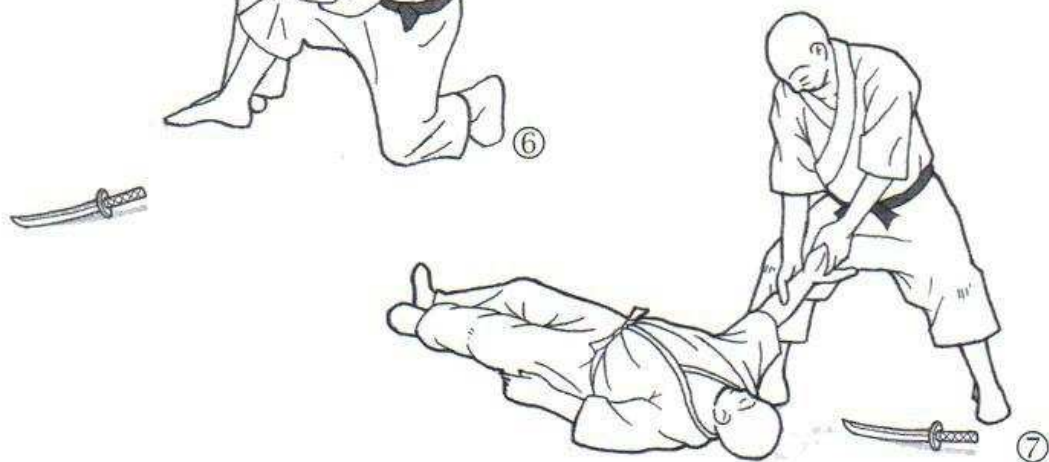


## *Koraku* 虎落 (...let the tiger drop)

- (1) *Uke* stands in an one-handed *Daijôdan no Kamae*, armed with a *Kodachi*. Wait for his attack in *Hidari Ichimonji no Kamae*. *Uke*'s attack will be effected with a stroke bom above towards your head.
- (2) Move with a gliding step forward to the left; in doing so control with your right hand *Uke*'s right punching hand. For safety reasons, keep your left hand between *Uke*'s and your own body.
- (3) *Uke* now tries to withdraw his right arm. Follow his movement; in doing so glide with your left arm under *Uke*'s arm inward in order to strike with *Hidari Fudô Ken* to his face.
- (4) Put your right foot close to *Uke*'s right foot; move your body under *Uke*'s right arm while your left arm controls *Uke*'s left arm.
- (5) Now get ready to apply *Omote Gyaku* on *Uke*'s right hand. Turn your body in clockwise direction at the same time placing your left leg in front of *Uke*. Every movement should be done very close to *Uke* in order to restrict his freedom of movement.
- (6) Now lead *Uke*'s right hand very close to your body downwards.
- (7) Due to the power of *Omote Gyaku* and lowering your hand, *Uke* will be brought down to ground.

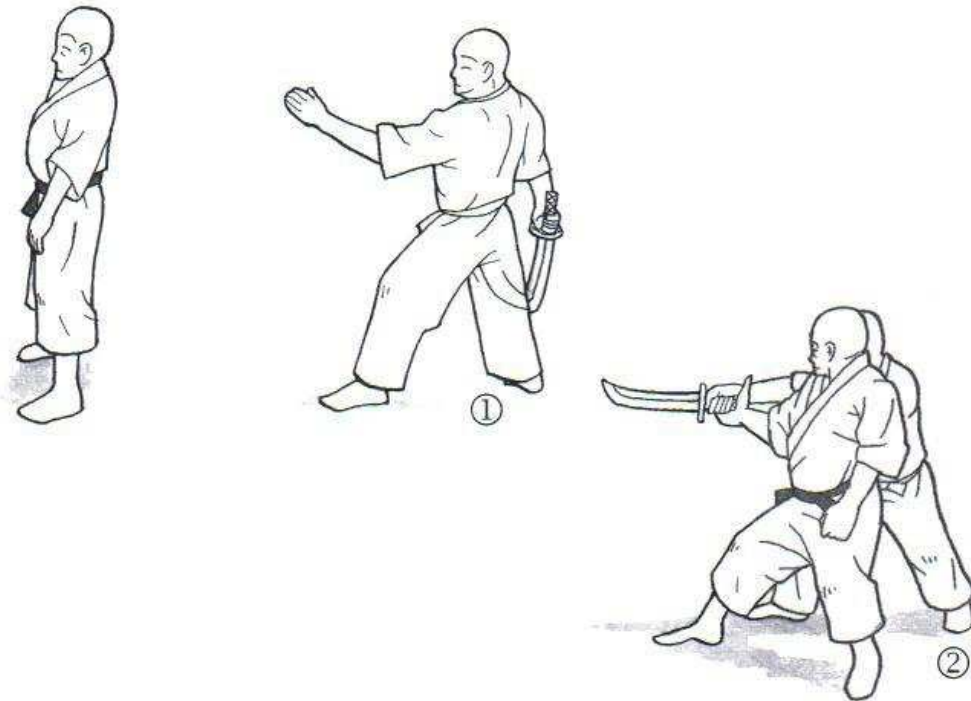


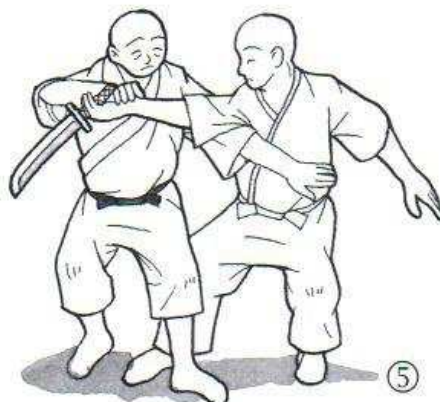
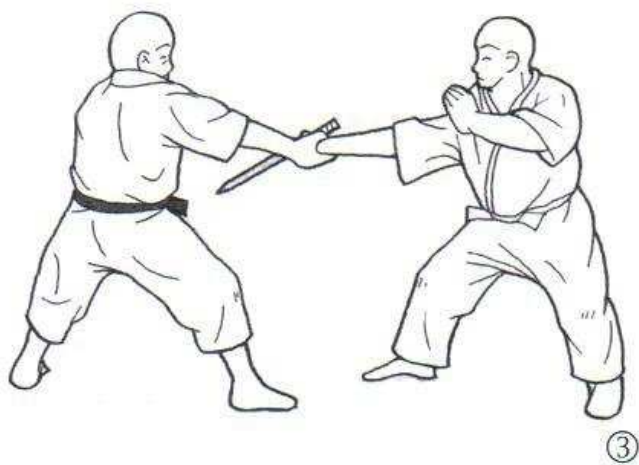




## *Shien* 獅猿 (lion and monkey)

- (1) Wait for the attack standing in *Shizen no Kamae*. *Uke* stands behind you in *Seigan no Kamae* holding a *Kodachi* in his right hand.
- (2) After his attack evade with one step backwards to the left side. While doing so, it is important to step outside thus far enough in order to get out of *Uke's* point of attack in case that he holds weapons in both hands. With your right hand grasp from downwards the hand *Uke* is holding the knife. Make sure that your thumb touches *Uke's* inner hand; your inner hand directed upwards.
- (3) Now, intuitively turn your face towards *Uke*. In doing so, glide out forward with your left leg and also direct your "*Kamae*" towards *Uke*.
- (4) *Uke* now applies *Migi Zempô Geri*; evade forward to the left side and block the attack with a powerful kicked *Migi Keri Kaeshi*. Now use both your hands in order to control *Omote Gayku*.
- (5) Continue to turn yourself in clockwise direction and place yourself with your left leg directly in front of *Uke* in order to block him.
- (6) Glide with your body under *Uke's* right arm. In doing so, keep his left arm under control with your left hand. Keep *Uke's* right arm all along stretched in tension above your shoulder.
- (7) Now, place also your right leg in front of *Uke*; while doing so, still keep the tension in *Uke's* right wrist and pull it downwards very close to your body.
- (8) Now throw *Uke* to the ground with *Omote Gyaku* by straightening up your body spontaneously.









# Geryaku no Maki

(Eight techniques against attacks with sword/lance)

下略之卷



**Shunu** 隼雄 (...brave like a hawk)

- (1) Wait for the attack standing in *Jûmonji no Kamae*. *Uke* stands in front of you with a katana in his belt; his left leg stepped back.
- (2) *Uke* bends forward and tries to draw his sword. Glide towards *Uke* with a left lunge and the same time pressing with your left hand the end of the sword hilt or *Uke's* right hand in order to avoid that he completely draws his sword
- (3) Move a further right step towards *Uke*. Punch *Uke's* chest with *Migi Ura Shutô*, *Shitan Ken* to his face or with *Boshi Ken* to his nose and bring him backwards.
- (4) At first, strongly push *Uke's* sword back to the *Saya*.
- (5) With the same movement quickly draw his sword out of the *Saya* and effect a cut upwards (widely raising your arm).
- (6) Then stab (*Chûdan*) towards his body.



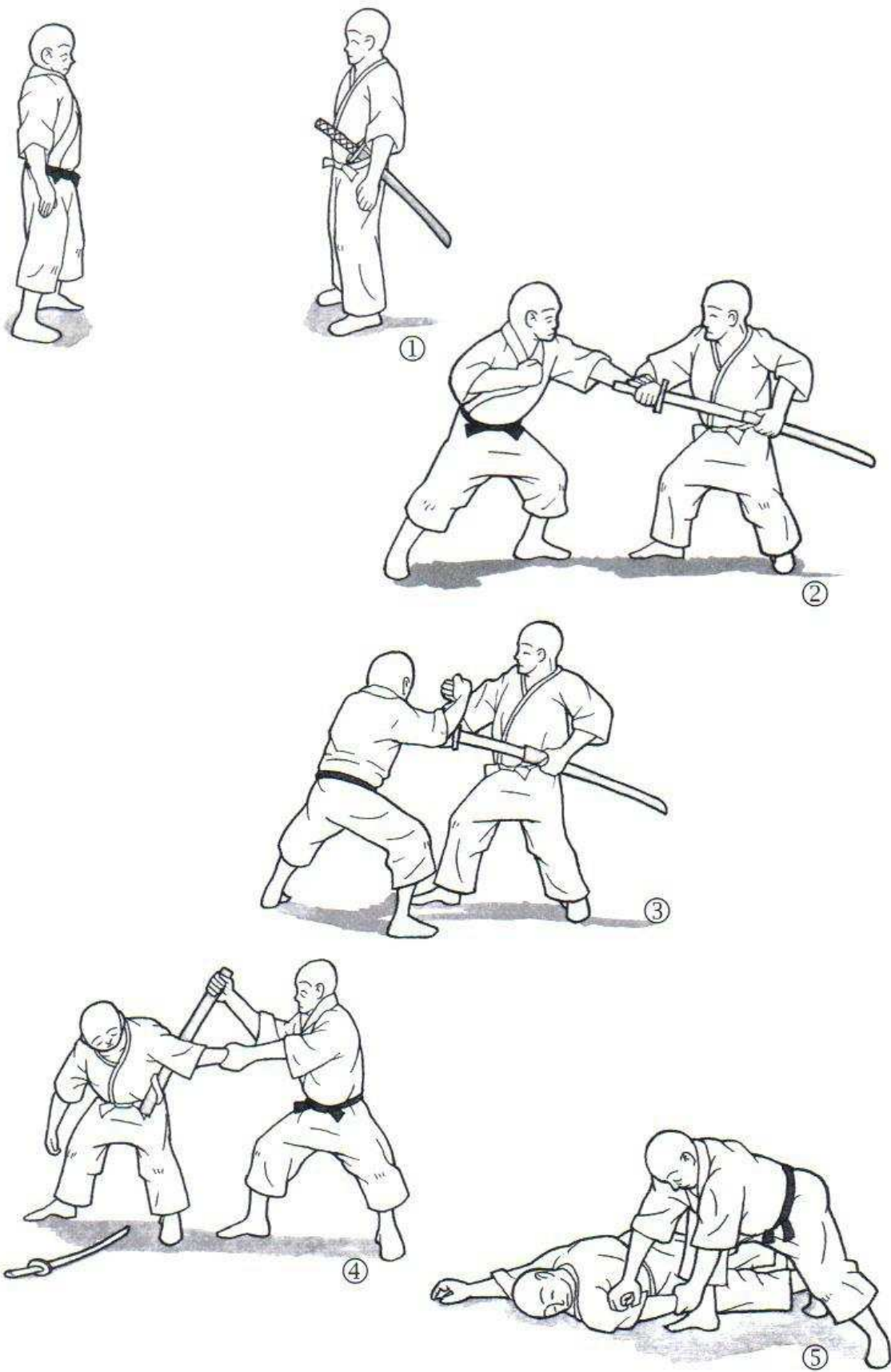


**Shunsoku** 隼足 (...fast like a hawk)

- (1) Both opponents are standing in *Shizen no Kamae*. *Uke* has a *Katana* in his belt.
- (2) *Uke* moves forward to the right in order to draw his sword. Stop his movement shortly before the sword has been drawn out of the *Saya* by pressing with your left hand the sword hilt.
- (3) Pass *Uke* at the right side (step forward with your right leg); Strike *Uke's* right elbow with *Migi Ura Shutô*.
- (4) Grasp with your left hand *Uke's* left wrist and with the right hand the lower end of his *Saya*. Now press with the *Saya* against his stretched elbow joint.
- (5) Force *Uke* down to the ground.

Notes:

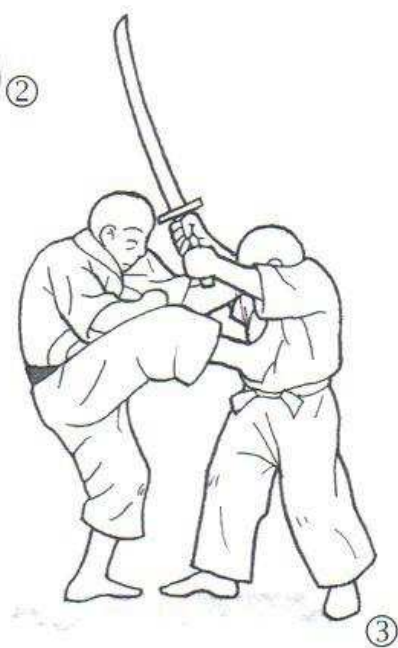
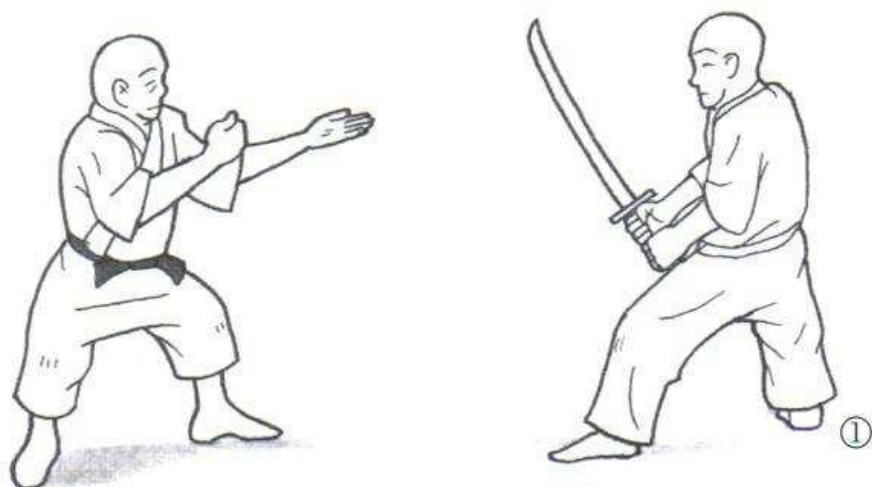




**Ichigeki** 一撃 (... bring down with a single stroke)

- (1) Wait for the attack standing in *Hidari Ichimonji no Kamae*. *Uke* stands in *Seigan no Kamae* and holds a sword.
- (2) While *Uke* raises his sword in *Daijôdan*, move with your left leg forward at the same time blocking *Ukes* right elbow from down with your left hand. At the same time, punch with *Migi Boshi Ken* to *Uke's* left pectoral muscle (*Kimon*).
- (3) Then do a heelkick to his stomach or his solar plexus (*Ichigeki*).

Notes:

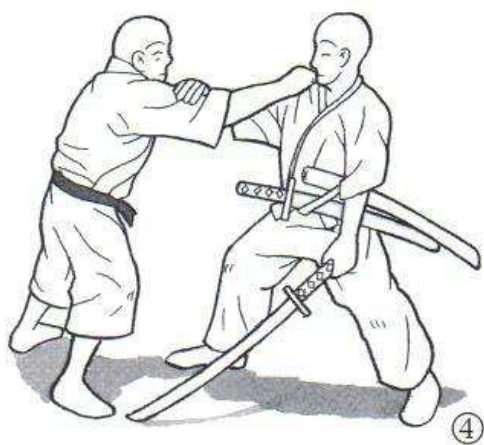


**Kaisoku** 魁足 (... superior footwork)

- (1) Wait for the attack standing in *Hidari Jumonji no Kamae*. Standing with a *Katana* in *Daijôdan no Kamae*, *Uke* prepares for his first step; Additionally, he has a *Wakizashi* in his belt.
- (2) *Uke* attacks with a vertical sword stroke from above. Evade to the left followed by a strong right kick under *Uke's* right forearm in order to loose his grasp at the sword.
- (3) *Uke* now tries to draw his *Wakizashi*; step forward to the right side, block *Uke's* right elbow with your left hand and hit heavily with *Migi Ura Shutô* laterally to his neck.
- (4) Now, wind your right hand under *Uke's* right arm in order to possibly be able to disarm him definitively and afterwards grasp his right shoulder.
- (5) Finally, bring *Uke* to the ground effecting *Ô Soto Gake* with your right leg.

Notes:

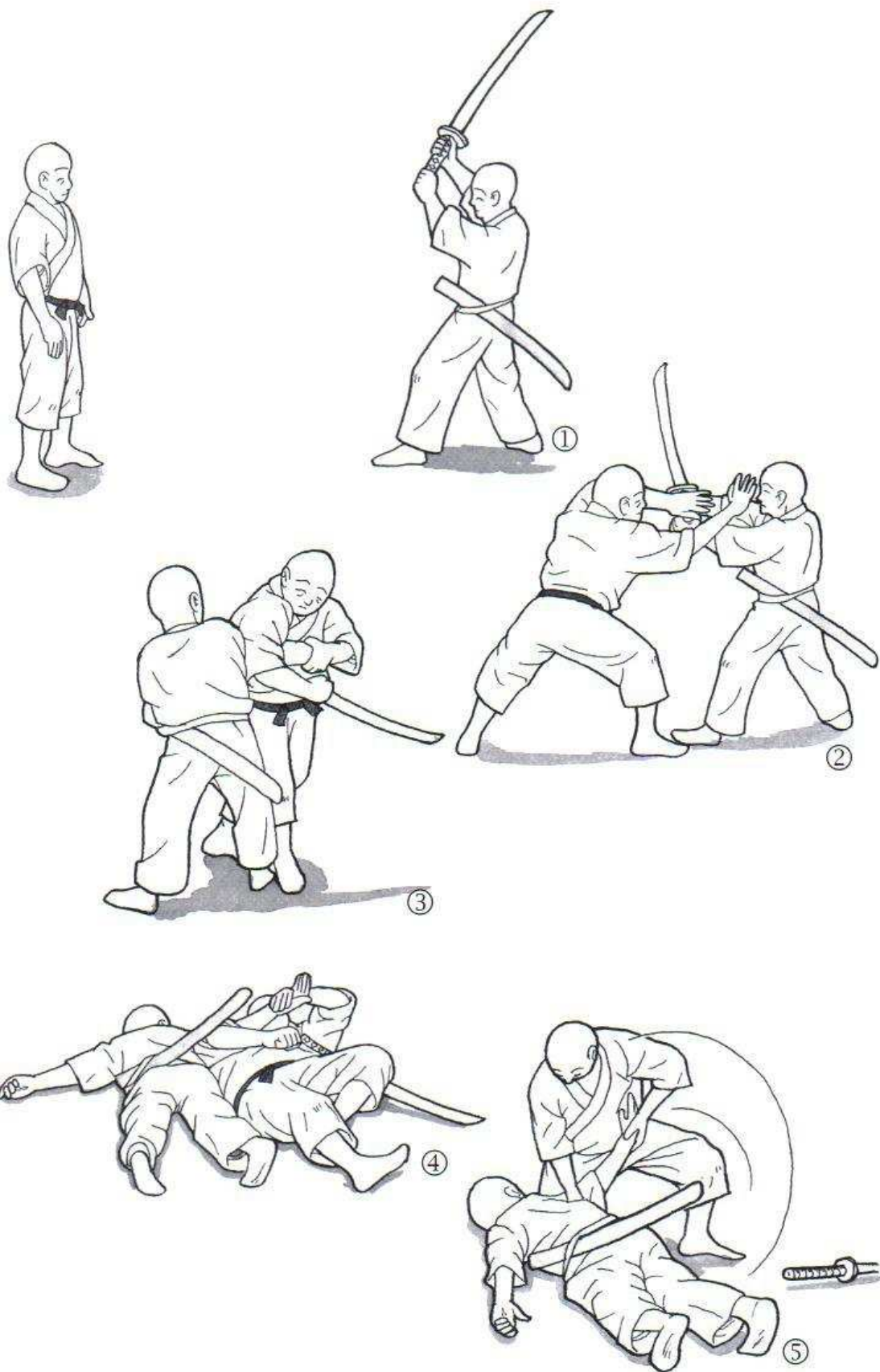




**Kôryaku** 掬掠 (... scoop away)

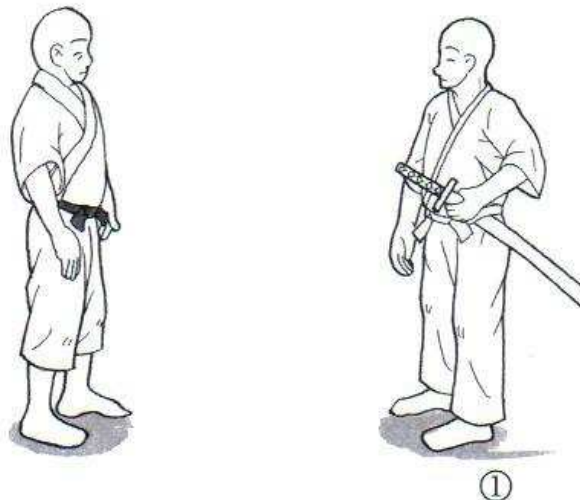
- (1) Wait for the attack standing in *Shizen no Kamae*. *Uke* stands in front of you in *Daijôdan no Kamae*.
- (2) When *Uke* attacks with a vertical sword stroke from above, stop forward to the right side and touch *Uke's* right hand with your left hand using your right hand for protecting yourself and for confusing him.
- (3) Immediately glide inwards with your right leg and “warp” your right arm over *Uke's* arms.
- (4) Use *Yoko Nagare* in order to perform the technique *Te Makura* and to bring *Uke* to the ground.
- (5) While controlling *Uke's* right arm with a joint lock, roll onto his back.

Notes:

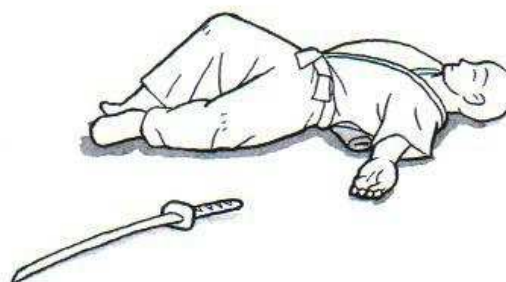
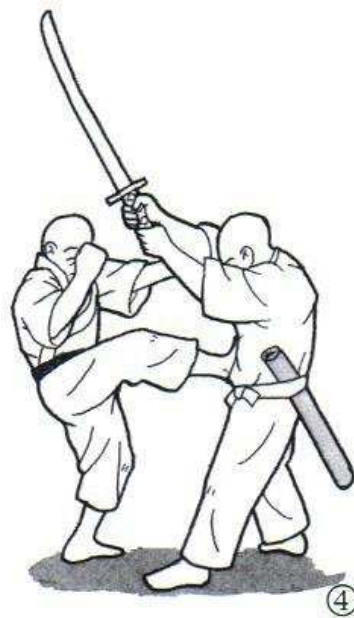
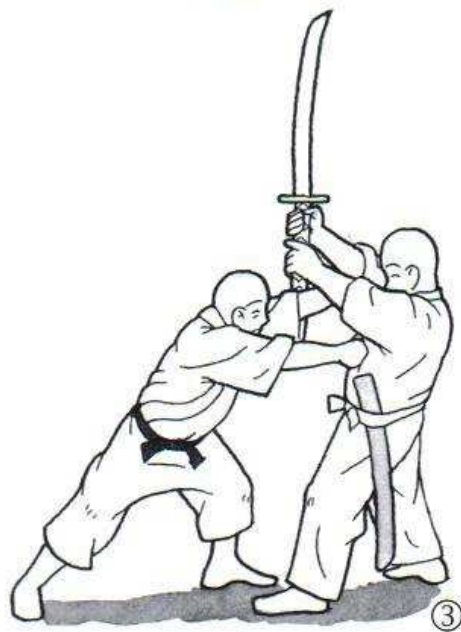
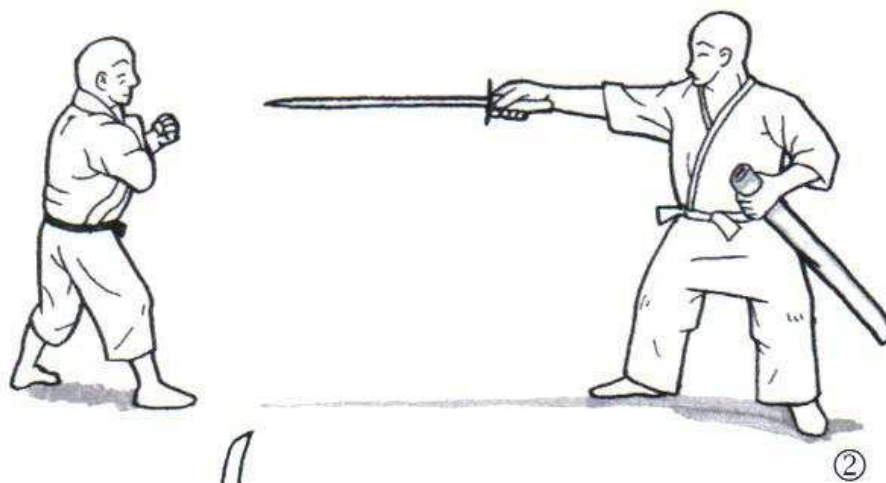


**Iaifû** 意合封 (... adapt to the intentions of the oponent making use of them)

- (1) Both opponents are standing in *Shizen no Kamae*. *Uke* is armed with a *Katana* wearing it in his belt.
- (2) *Uke* completely draw his sword trying to hit with the first stroke. Draw back into *Jûmonji no Kamae*.
- (3) Before *Uke* can effect a second strike (*Jôdan giri*), go forward in order to disturb his attack. Block *Uke*'s arms with your left hand and push bith *Migi Fudô Ken* to *Chûdan*.
- (4) Now, effect *Migi Zenpô Geri* with the same drive towards his chest.

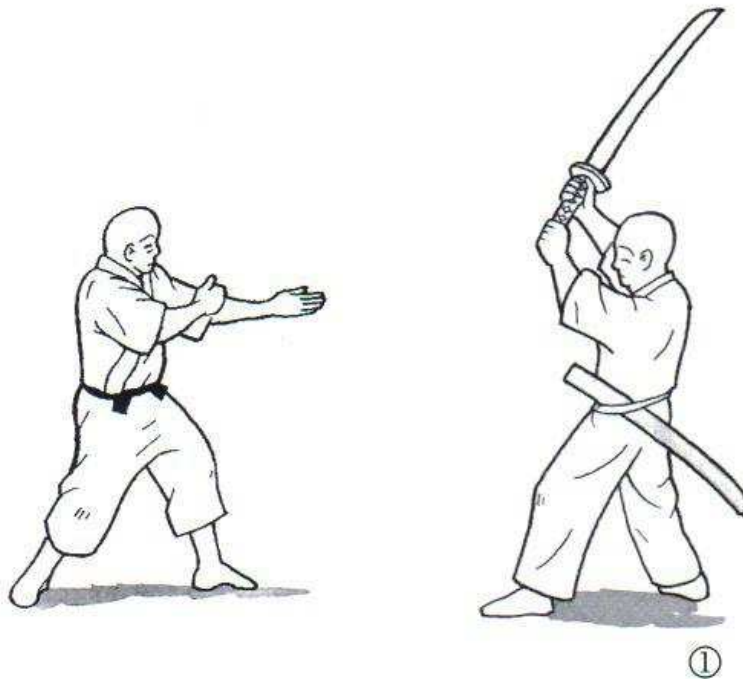


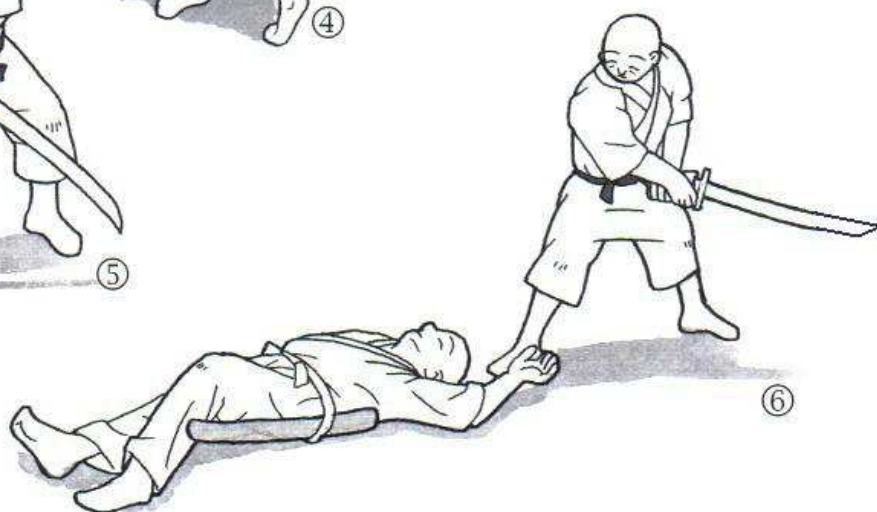
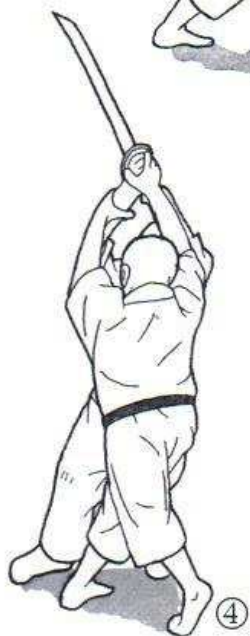
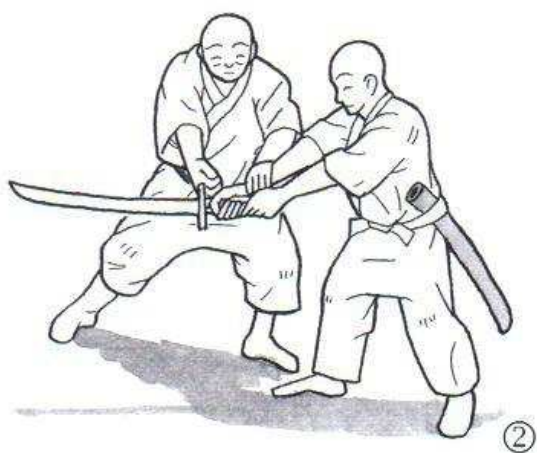




**Chingan 沈雁** (... lower yourself like a brant)

- (1) Wait for the attack standing in *Ichimonji no Kamae*. *Uke* stands in *Daijôdan no Kamae*.
- (2) As soon as *Uke* attacks with a vertical stroke from above, move with your left leg forward to the left and control with your left hand *Uke*'s right arm. Hit *Uke*'s right back of the hand with a powerful right *Shikanken* in order to weak his grip on the hilt.
- (3) While doing one step forward with your right leg, move *Uke*'s hands in a high arc.
- (4) Continue the movement anti-clockwise by stepping with your left leg backwards in a circle. In doing so, it is important that *Uke*'s hands do not delay your circular motion.
- (5) In doing so, you should keep your hands "in front of" the spinal column.
- (6) Once *Uke* is on the ground, you can furtheron keep him under control by turning his own sword against him.



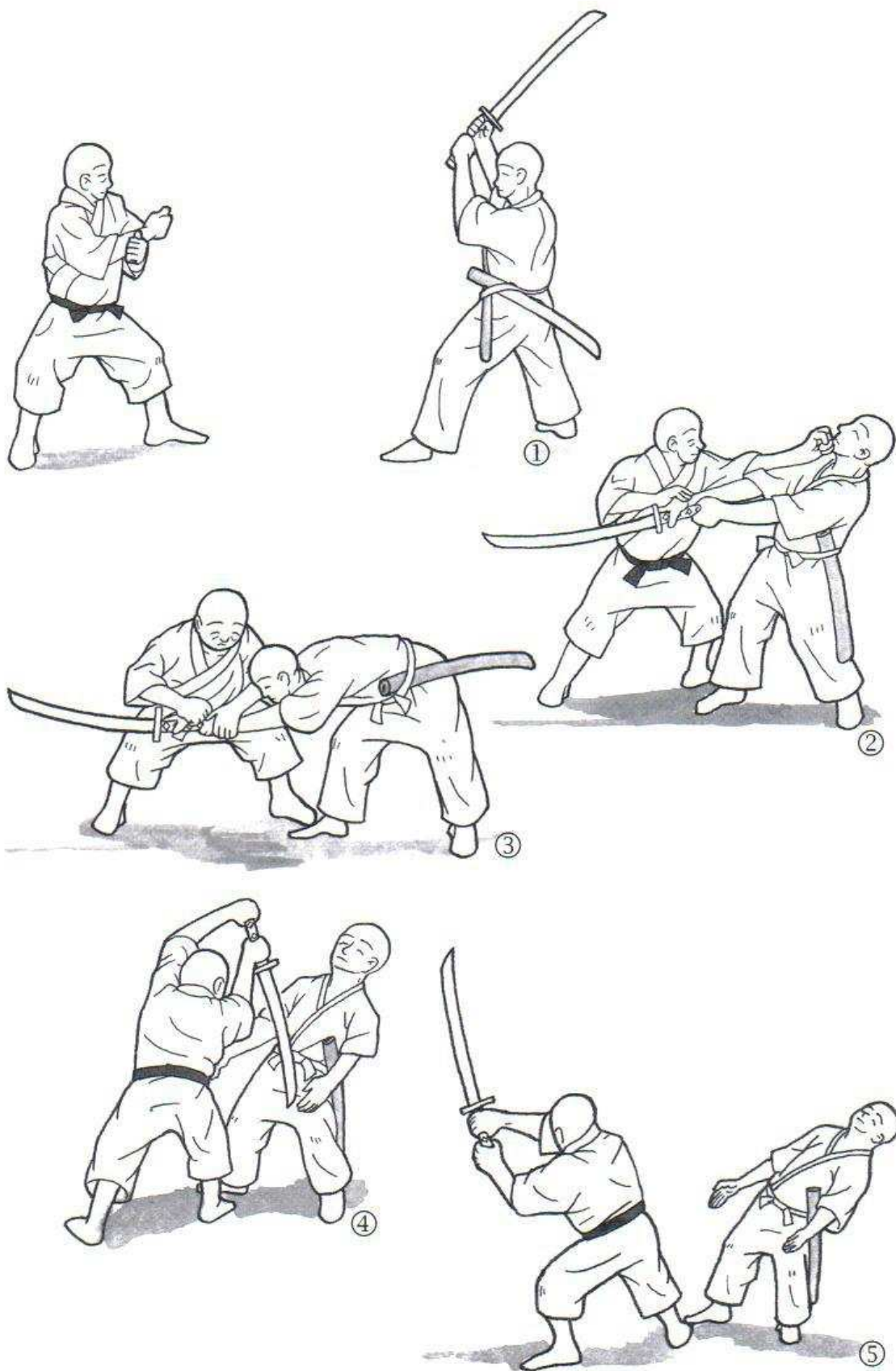


**Fûu 風盃** (... Wind bowl)

- (1) Wait for the attack standing in *Ichimonji no Kamae*. *Uke* stands in *Daijôdan no Kamae* and attacks with a vertical sword stroke.
- (2) Evade forward to the left. Control with your right hand the sword hilt at the same time pushing with *Hidari Ura Shutô* to *Uke*'s neck or his nose.
- (3) Press with both hands directly *Uke*'s hands downward and pull his arms forward.
- (4) Now, take with both your hands the sword hilt by levering the end of the hilt over *Uke*'s hands.
- (5) In doing so, you can effect a cut.

Notes:





# Yôgoshû 用語集

(Glossary)

The glossary will help you to understand the meaning of the Japanese terms. As during the training the techniques are exclusively named in Japanese language, as far as possible, we left out the English translation in the content of this book.

Due to the fact that the Japanese language is very complex with regard to the combination of language, ideograms and etymology, in some Japanese terms and their translation, the direct meaning of the technique shown is missing. In contrast to the modern ones, especially the ancient densho force the reader to „read between the lines”.

Ashi sabaki	足捌	(foot work,) sliding and stepping movements
Atemi	当身	Body strikes or kicks aimed at vital or weak points of the opponent's body
Boshi ken	指刀拳	(Finger sword fist), Strike with tip of the thumb
Budô	武道	Way of warrior. Fighting skill
Bujinkan	武神(館)	(Hall of the Warrior God). Organisation found by Hatsumi Masaaki, comprising nine samurai and ninjutsu ryû
Bujinkan budô taijutsu	武神館武道大術	Weaponless techniques of Bujinkan
Bujinkan ryûha	武神館 流派	The schools of Bujinkan
Butsumetsu	仏滅	(The day Buddha died) Short rib/lower rib section
Chi no kata	地の型	Earth form
Chingan	沈雁	To lower like a brant
Chûryaku no maki	中略之巻	middle level strategy scroll
Chûdan	中段	(Middle level), Middle level of attack and defense
Chudan tsuki	中段突き	Middle-level attack
Daijôdan no kamae	大上段の構え	Posture holding the sword over the head
Daijôdan shômen kiri	大上段正面切り	Sword cut from upwards to the front
Danshi	彈指	Jumping finger
Danshu	彈手	Springy hand



Dashin	拏振	Thrust and strike downwards
Densho	伝書	Written transmission, scroll
Dôjô	道場	Place of the way, Training hall
Doko no kamae	怒虎の構え	Angry tiger posture
Fûu	風盃	wind bowl
Fû no kata	風の型	Wind Form
Fudô ken	不動拳	Immovable fist
Fûsui	風水	Harmony of natural energy
Fûten goshin gasshô	風天護身合掌	Circle of wind prayer
Ganseki nage	巖石投	Rock drop
Geryaku no maki	下略之巻	lower level strategy scroll
Gedan	下段	(lower level), lower attacking and blocking level
Gikan ryû	義鑑流	(School of truth, loyalty and justice). One of the nine Bujinkan schools
Gorin	五輪	(Five rings), five points situated around the belly button/stomach
Goshitan ken	五指胆拳	(five finger strike), Stroke with the flat of one's hand: first with the wrist and then with the tips of the fingers
Gyaku	逆	(vice versa) reverse; to twist something, joint lock technique
Gyaku nagare	逆流	Flow against the current
Gyaku nage	逆投	(to throw in reverse form), technique throwing or grasping contrary to the basic form
Gyokko ryû	玉虎流	(School of the Jewel Tiger). One of the nine Bujinkan schools
Gyokko ryû kosshijutsu	玉虎流骨指術	Knuckle fist techniques of the school of the Jewel tiger
Gyokushin ryû	玉心流	(The Jeweled Heart School). One of the nine Bujinkan schools
Hanebi	跳火	Jumping flames of a fire
Hanin no kamae	はにんの構え	Demon posture
Happa ken	八葉拳	(Eight leaves fist), Strike with the open flat hand
Hassô no kamae	八相の構え	Fighting posture holding the sword vertically on the side of your body
Henka	変化	To change, variation, freely working with a determined technique
Hichô	飛鳥	(Flying bird), Jumping and flying movements

Hichô no kamae	飛鳥の構え	Flying or springing bird posture
Hichô no kata	飛鳥の型	Movement pattern of a springing bird
Hidari	左	Left
Hidari boshi ken	左指刀拳	Stab with the left tip of the thumb
Hidari chudan tsuki	左中段突き	Strike in middle height at the left
Hidari fudô ken	左不動拳	Left immovable fist
Hidari gedan uke	左下段受け	Left lower block
Hidari ichimonji no kamae	左一文字の構え	Left posture in straight line
Hidari jôdan tsuki	左上段突き	Left upper fist strike
Hidari jôdan uke	左上段受け	Left upper block
Hidari shitô ken	左指頭拳	Strike with the left tip of the thumb
Hidari ura ken	左裏拳	Strike with the left back of the fist
Hidari ura shutô ken	左裏手刀拳	Strike inwards with the left edge of the hand
Hira	平	Flat
Hira ichimonji no kamae	平一文字の構え	Natural flat posture
Hira no kamae	平の構え	Flat (natural) posture
Hon gyaku	本逆	(Twist the root), Lateral wrist rocker joint lock
Hôroku	崩落	Destructive downthrow
Hôsen	蜂先	Sting of a bee
Hoshi	星	(Star) Lateral points at the elbow, inside and outside
Iaifû	意合封	Adapt to the intentions of the opponent making use of them
Ichigeki	一撃	Bring down with a single strike
Ichimonji	一文字	In straight line
Ichimonji no kamae	一文字の構え	Straight posture
Ichimonji no kata	一文字の型	Movement pattern in straight line
Jigoku dori	地獄捕	Hell capture. To drag down a powerful man
Jiryoku	磁力	Attractive and repulsive power
Jôdan kiri	上段切	Cut from an upper (high) position
Jôdan tsuki	上段突き	Upper fist strike (Blow)
Jôdan uke	上段受け	Upper block.
Joryaku no maki	上略之巻	upper level strategy scroll
Jûmonji	十文字	Cross, cross posture
Jûmonji no kamae	十文字の構え	Cross form
Jûmonji no kata	十文字の型	Movement in cross form



Jûryoku	重力	Force of gravity
Ka no kata	火の型	Fire Form.
Kaisoku	魁足	Superior footwork
Kaiten	廻転	(To roll) To move by rolling
Kakushi geri	隠し蹴	(Hidden kick), Supporting kicks when executing joint lock and throwing techniques
Kamae	構え	Posture, Fighting attitude
Kasumi	霞	(Mist), the temple
Kata	型 (形)	Form, Motion sequence
Katana	刀	Sword handled with both hands
Ken kudaki	拳砕	(Break the stroke), to hit again the same spot after having effected a blocking technique
Keô	鳧?鷗	Flapping of bird wings
Keri gaeshi	蹴返	Kick effected from downwards against a kicking leg; also generic term for any kicking defense
Keto	闕倒	Break down a gate
Ketsumyaku	締脈	Crush the pulse
Kihon gata	基本形	Basic form of movement pattern
Kihon happô	基本八法	The eight basic methods
Kimon	鬼門	(Devil's door)Breast bone, upper chest, pectoral muscle
Kiten ken	起転拳	Fist effecting a turnaround.
Kô hanetsurube	櫛	Bucket sweep
Kodachi	小太刀	Short sword
Kokû	虚空	Empty space
Koraku	虎落	Let the tiger drop
Kôryaku	掬掠	(Scoop away), grasp and press with both hands
Kosshi jutsu	骨指術	(Knuckle techniques), Attacks against muscles and nerves
Kosshi kihon sanpô no kata	骨指基 本三法の形	three striking foundation methods
Kosshi sanryaku	骨指三略	Three secret strategies
Kû no kata	空の型	Void form
Kukishinden ryû	九鬼神流	(Nine Demon Gods School). One of the nine Bujinkan schools.
Kumogakure ryû	雲隠流	(The Hiding in the Clouds School). One of the nine Bujinkan schools.
Kuzushi	崩し	Unbalance, bring someone out of balance

Kyūsho	急所	Vital points of the human body; are attacked with <i>Atemi</i>
Ma ai	間合	(Harmonic distance) Ideal distance
Migi	右	Right
Migi chudan shikan ken	右中段指環拳	Strike with the right knuckle fist at medium height
Migi fudo ken	右不動拳	Right „immovable“ fist
Migi gedan uke	右下段受け	Right lower block
Migi happa ken	右八葉拳	Strike with the open hand, right
Migi jōdan tsuki	右上段突き	Upper fist strike, right
Migi jōdan uke	右上段受け	Right upper block.
Migi kakushi geri	右隠し蹴	„Hidden“ kick right
Migi kasumi	右霞	Right temple
Migi kerī gaeshi	右蹴返	Kick with right from downwards
Migi shako ken	右蝦蛄拳	Right claw strike
Migi shikan ken	右指環拳	Right knuckle fist
Migi shitō ken	右指頭拳	Stab with the tip of the right thumb
Migi shutō ken	右手刀拳	Right sword hand fist
Migi ura kiten ken	右裏起転拳	Strike inside with the edge of the right hand
Migi ura shutō ken	右裏手刀拳	Strike inside with the edge of the right hand
Migi zenpo geri	右蹴前方	Right heel strike to the front
Morote	諸手	With both hands, both-sided
Morote kiten ken	諸手起転拳	Two-handed strike with the edge of the hands
Morote shikan ken	諸手指環拳	Two-handed knuckle fist
Musha dori	武者捕	(Capture a warrior). “Capture” the arm above the elbow
Muso dori	無双捕り	(Hellish hold), Arm joint lock
Mutō dori	無刀取り (無刀捕)	(Without sword), unarmed against sword attacks
Mutō taihenjutsu shoshinsha kata	無刀体変術初心者形	Natural forms for avoiding sword attacks
Nagare	流れ	(Flow), Rolling and falling techniques
Ninjutsu	忍術	The (fighting) arts of the <i>Ninja</i> .
Ō gyaku	大逆	(Major joint lock), Shoulder joint lock.
Ō soto gake	大外掛	(Major exterior hook), Throwing technique with one leg
Omote	表	Outside, to / from outside, front side

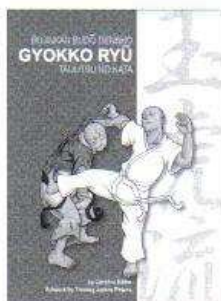


Omote (kote) gyaku	表(小手)逆	(Outside reversal), wrist joint lock to the outside
Omote gyaku dori	表逆捕	Grasp and distort to the outside
Omote gyaku no tsuki	表逆の突	Strike and wrist joint lock to the outside
Omote kiten ken	表起転拳	Outside strike with the edge of the hand
Omote shutô ken	表起転拳	Outside strike with the edge of the hand
Renyo	輦輿	Palanquin of Celestial Son
Ryû	流	Style, School, Flow
Sakketsu	殺締	Mortal squeezing
Sankaku jime	三角絞	(Triangle choke), Choking technique from behind
Sanshin	三心	(The three levels), attack, wait, withdraw
(Sanshin geri) Shizen geri	(三心蹴) 自然蹴	Natural kick, Kick with the shinbone / instep
Sanshi ken	三指拳	(Three finger fist), Strike with three fingers, forefinger, middle and ring finger)
Sanshin no kamae	三心の構え	One posture – three principles
Sanshin no kata	三心の型	The Three Heart Form
Sanshin taihen	三心体変	Three Step Movement
Saya	鞘	Scabbard.
Seigan no kamae	正眼の構え	(To the eyes), Posture pointing at the eyes with the tip of the sword
Seito	鯖倒	Move like a fish on dry ground
Seoi nage	背負投げ	Shoulder throw
Shako ken	蝦蛄拳	Claw strike
Shien	獅猿	Lion and monkey
Shihô tobi	四方飛び	Spring into four directions
Shikan ken	指環拳	(extended) knuckle fist
Shinden fudo ryû	神伝不動流	(School of the immovable heart). One of the nine schools of Bujinkan
Shitan ken	指端拳	Closed finger tip fist with flat, open hand
Shitô ken	指頭拳	(Finger Tip fist), Stab with the tip of the thumb
Shizen	自然	Natural, easy
Shizen gyo unryu sui	自然	Harmony.
Shizen no kamae	自然の構え	Natural upright posture
Shunsoku	隼足	(Fast like a hawk), footwork
Shunû	隼雄	Brave like a hawk
Shutô (tegatana)	手刀	Sword hand, edge of the hand
Sokugyaku geri	足逆蹴	Strike with the heel of the foot

Sui no kata	水の型	Water Form
Suigetsu	水月	(Mirror image of the moon in the water), Point slightly under the of the sternum
Suzu	鈴	(Little bells), the genitals
Tai jime	体絞	(Choke the body), Body clinch
Taihen jutsu	体変術	Generic term for all moving forms as rolling, falling, springing.
Takagi yôshin ryû	高木楊心流	(Spirit of the high willow tree). One of the nine schools of Bujinkan
Take ori	竹折る	(To break the bamboo), wrist joint lock
Tantô	短刀	Dagger
Te makura	手枕	(Hand pillow), Self-abandonment throwing technique with simultaneous arm joint lock
Teiken	蹄拳	(Horse shoe) Crushing stroke
Tenchijin	天地人	(Heaven, Earth, Human being), the universe; holistic.
Tenchijin chû gasshō no kamae	天地人宙合掌の構え	Praying posture of the entity, the universal
Tettsui ken / Tettsui uchi	鉄槌拳 / 鉄槌打ち	(Hammer fist block), the fist is lead like a hammer
Tobi	飛	Spring
Togakure ryû	戸隠流	(School of the hidden door). One of the nine schools of Bujinkan
Tôhō	刀法	Sword method
Toki	時	(Moment, instant). To stand on the opponent's foot in order to control him
Tori	取	The performer, Someone demonstrating a technique
Tsuba	鐔	Sword guard
Uchû gasshō	宇宙合掌	All-embracing, celestial gesture of praying
Ujaku	烏鵲	(like a crow), to move quickly
Uke	受け	(to block), Block, training partner
Uke nagashi	受け流し	To deviate, to Stepp sideways
Ukemi	受身	(Escape), Generic term for rolling and falling techniques
Uko (Amado)	(雨戸)	(Rain door), the lateral part of the neck
Ura	裏	Inside, from / to inside, reserve side, back side or inner part



Ura (kote) gyaku	裏(小手)逆	(Inner reversion), Wrist joint lock to the inside
Ura gyaku dori	裏逆捕	Grasp and twist to the inside
Ura ken / Shuko ken	裏拳	(Inner fist) Strike with the back of the fist
Ura kiten ken	裏起転拳	Inside strike with the edge of the hand
Ura shutô ken	裏手刀拳	Inside strike with the edge of the hand
Ura take ori	裏竹折る	(Inner bamboo breaker), Hand joint lock
Wakizashi	脇差	Short sword, second sword
Yoko	横	Laterally, sideways, diagonally
Yoko aruki	横歩き	(to move sideways), evading step sideways, cross stepping
Yoko nagare	横流れ	Sideways rolling
Yoko tobi	横飛	Sideways springing
Yubi kudaki	指砕	Break the finger
Zanshin	残心	State of awareness, mental balance
Zenpô geri	前方蹴	Kick with the sole / Forward heel kick



### **Gyokko Ryû – Taijutsu no Kata.**

This modern *densho* should primarily be regarded as basic manual for daily training. The feature of this book is that the individual motion sequences are shown by means of illustrations in order to focus on the performance of the individual techniques and *Kata*. Concise explanations are completing this work which describes the most important unarmed forms of movements of the *Gyokko Ryû*.

By Carsten Kühn & Tommy James Peters.

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**Further densho will follow soon.**

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## Gyokko Ryû (Jeweled Tiger School)

The nine different schools (*Ryû*) of *Bujinkan Budô Taijutsu* represent with their techniques a centuries old Japanese warrior tradition. This book (*Densho*) describes one of these schools, the *Gyokko Ryû*.

In the Japanese language, the term *Densho* stands for the scrolls that contain the knowledge about techniques, strategies or training methods and that have been supplemented continuously over centuries and passed down through generations.

This “modern” *Densho* should primarily be regarded as basic manual for daily training. The feature of this book is that the individual motion sequences are shown by means of illustrations in order to focus on the performance of the individual techniques and *Kata*. Concise explanations are completing this work which describes the most important unarmed forms of movement of the *Gyokko Ryû*.



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